


DER.
SAN DIEGO'S WEEKLY

MALL ENTRANCE



A journey
through the
centers
and the
squares

By Amy Chu
Photographs by Craig Carlson

City Lights

Hopetuls Thwarted In Attempt To Come By Post

Hey, who could argue with the idea that the post office needs a little good PR? And when the classified ad for a "public information officer" ran in the *San Diego Union* early last June, hundreds of people responded to the notice that San Diego postal authorities were willing to pay more than \$26,000 a year for someone with "journalism, news media, and PR experience." This is what followed:

The deadline for applying was June 10, and by that time local postal officials had circulated to some of the would-be applicants an official, six-page description

that made the job sound almost as challenging as the postmaster general's. One duty was to provide "training to postal managers to make effective use of communications techniques and public affairs activities as to include maximum employee and customer participation in the achievement of high service standards for all categories of mail."

This was to be a new position, although certain San Diego postal employees have been assigned to answer questions from the news media, on full-time employee had ever been assigned such duty. Furthermore, although the new jobholder was to be based in San Diego, he or she also was to be responsible for public information tasks throughout the Southwest.

Just as formidable as the job description was the application form itself, a

thirty-three-inch-long, two-sided document which demanded specifics on everything from military service to drug usage. After the deadline, some 450 of these were sent to the post office's "national test center" for standardized scoring. These results then were further evaluated by a five-man review panel of postal managers from San Diego, San Francisco, Las Vegas, Phoenix, and Washington, D.C. That wasn't all.

Rex Wilson, who's now working as the editor for the *Vista Press*, was one of the lucky candidates who received an encouraging notice: his application had earned a score of 82.5. So on August 23 Wilson was invited to appear before a panel of interviewers, convened at the main post office on Midway Drive. The session, held in one of the headquarters building's spacious inner meeting rooms,

lasted about a half hour. Wilson recalls, and "I thought the panel was as qualified as you're going to find in the federal establishment." One of the four or five questioners Wilson remembers as being on the panel was the Caniff postmaster; another was from Phoenix. Still another applicant remembers six or seven interviewers on the panel that interviewed her on August 6, one of whom was from Las Vegas.

Sometime in October Wilson received a letter telling him he hadn't been selected. But for those still under consideration, at least one more interview session was scheduled for late that month. This time the five-person panel included managers from the San Diego office, among them, postmistress Margaret Sellers. One of the applicants who faced this second round of questions was told that the field had been narrowed to only

three candidates, two men and a woman. One of those three was informed that a decision was to have been made within one week, but it wasn't until November 30 that a letter from Margaret Sellers went out. "I have decided not to fill the position of Public Information Officer at the San Diego Post Office," Sellers wrote. "We appreciate your interest in the job and your time."

Questioned last week about her decision not to fill the post, Sellers stated that money was not a problem. Instead, she said she had decided "to redefine the position and what it's going to serve." She said the elaborate screening process was used because "that's the way we process any application." Sellers says she is confident that the public information position eventually will be filled, although at this time she has no idea when.

—J.D.

How To Buy A Senator

All forty residents of downtown's Senator Hotel got eviction notices this month and have until January 3 to find a new home — no easy task in a city that's losing low-rent hotel rooms faster than it is gaining the drifters, pensioners, and unemployed who can't afford anything more expensive. With luck, those who kept \$175-a-month rooms at the Senator will find another hotel — maybe cheaper, but probably not as spacious, safe, or clean. "They haven't had the heat on yet this winter," griped Tom Ryan, who has lived three months at the Senator, "but at least there's no pimps or whores here. I've been down to Project Transition [a downtown tenant-relocation agency] to look at their list of hotel rooms. They just got a bunch of flea bags."

As interesting as the plight of the Senator's displaced residents — some of whom have lived there one or twelve years — is the future of the ninety-year-old hotel at First Avenue and F Street. Unlike the old Commodore, at Third and F, the Senator won't be torn down for a parking lot, nor will it sit vacant like the U.S. Grant on Broadway, awaiting renovation. The Senator's owners — a corporation headed by attorney Pat McCormick and accountant Terry Nash — will spend nearly one million dollars to transform their building into office space.

The owners say they've got a construction loan from the Bank of San Diego and that forty-five offices in the four-story building will be available next fall, brightened by a new paint job, awnings, and an air-conditioning system. And the owners may pay less for the renovation if the city council approves their use of tax-exempt bonds to finance the project, something already done with the Balboa Theatre, Golden West Hotel, and Lion



Pat McCormick

Building (all historic buildings which qualified for the city-issued bonds). McCormick and his partners, who paid \$950,000 to buy the Senator last year, say they are "counting on those [tax-exempt] bonds... we need them badly" to finance the restoration.

But unlike the Balboa Theatre, which is a cornerstone of the future Horton Plaza shopping center, the Senator may not be standing for long, even in its newly beautified state. The building's location — surrounded by Horton Plaza, the new Federal Courthouse, and the planned Meridian luxury high-rise condominiums — makes it one of downtown's most valuable parcels. It is a perfect site for a major department store or a second high-rise tower, and developers have a difficult time envisioning a four-story building holding its ground there, no matter how much historic charm it may have. And because that section of F

Street is in the downtown redevelopment zone, the city could condemn the Senator and the land underneath it and pay McCormick and his partners "fair market value" for their 5000-square-foot property. That could result in a significant profit for McCormick's group.

The Centre City Development Corporation (CCDC), which would assemble the F Street block for a high-rise developer, was distressed to learn that the city planning department had given its preliminary approval to the Senator, and CCDC will lobby to derail the lands before final approval, thus sparing itself the embarrassment of explaining how the city could have cooperated in restoring a building that likely will have to be acquired at a higher price only to be torn down.

McCormick claims his group never knew the Senator was

included in the redevelopment zone, noting that "there was nothing in [the building's] title about the possibility of condemnation." When he explained that CCDC director Jerry Trimble, he says Trimble responded with "the rather ungracious comment that we should have checked things out further." McCormick has no plans to drop the renovation or his application for the tax-exempt bonds. "Trimble would like us to sit on that hotel," he says, "until he's ready to take it and let someone else do what we're going to do. It's an old building, a pretty building, and they can develop around it."

—P.K.

Close Enough For Government Work

Come 1984 there's supposed to be a new border-crossing station on Otay Mesa, six miles east of the one at San Ysidro, and federal officials swear their flubbing of the bidding process for building the crossing won't delay its completion. But before betting on that assertion, it might be wise to examine the bungling of the bids.

Last summer the General Services Administration (GSA) put out its call for design proposals from contractors capable of building the second crossing. The GSA itself had estimated a ballpark figure of around \$11 million to construct the primarily commercial checkpoint. The government's specifications included a small handling station of passenger vehicles, and a large commercial dock and storage building where trucks would be

inspected. After receiving several design proposals, GSA staffers selected nine that most closely met the specifications, and asked those companies to submit bids. Four of the nine were locals: M.H. Golden, Treppe Construction, Harper Development, and Lasardi Construction.

At the public opening of the bids on November 3, GSA was pleasantly surprised that most of them came in far below \$11 million. Several were bunched in the \$8.5 million range, and the lowest, Lasardi's, was around \$7.5 million. The feds are bound by law to pick the lowest qualified bidder, so it appeared Lasardi had the job.

— that is, until the company's proposal was examined closely. What had evidently allowed such a low bid was Lasardi's proposed use of wood, instead of steel, in the buildings' roofs. This less expensive method of construction, which was counter to the GSA's specifications, had mistakenly been proposed by other bidders during the initial bidding. The GSA had rejected those designs, but somehow Lasardi's passed inspection despite its flaw. Having inadvertently accepted Lasardi's proposal, the GSA couldn't honorably then simply disregard it. And the blunder grew more complicated.

"It was just a dumb, stupid, silly mistake, and it's very embarrassing," said one GSA official last week. "It's cost the government a lot of time and money, and you can't imagine the extra work I have to go through because of this error."

That work includes an entire new bidding process, based on slightly modified, less ambiguous GSA specifications. The bid opening is tomorrow (Friday) and only six of the original nine bidders will trouble to participate in it. All four of the local companies will try again, but nobody's happy about it. "It's not a bid anymore," said an official with one of the local contractors, "it's an auction. They've [the GSA] revealed the bids, the subcontractors, and the designs, so we've lost any competitive advantage." All the companies are modifying their proposals for the new bidding, and undoubtedly just one — Lasardi — will be going in price. The others will yowlsobly be discontinue, since they know now that their original bids weren't low enough. "There's only three ways to go down," explained the contractor, who requested anonymity. "You either cut your profit margin, accept off your subcontracting bids, or let your job on the design. That's what we're doing: some redesigning, and yeah, it won't be as nice a job aesthetically, but it'll perform just as well." So in other words, if the second border crossing ends up looking like some cheap prefab Third World ratty project, don't blame the contractor.

—N.M.

Out Of The Limes And Into The Courts

When Ken and Cynthia Erickson last appeared in "City Lights," in April of 1981, their years-long fracas with the city was approaching its end. Alas, it never got there. The Ericksons ran a limousine service from a small building at the corner of First and University avenues in Hillcrest, and they parked their limos on the street. Citizens who couldn't find parking space in that congested thoroughfare looked askance at a business hogging all the parking, and the city received numerous complaints about it. After three years of trying, without success, to force the Ericksons to move the limos, the city had finally written a law, expressly designed to alter the Ericksons' parking habits; and when the two parties met in court, the city came out the loser. The law was struck down as vague and therefore unconstitutional, and in April of last year it was unknown whether the city would appeal. It did.

But on appeal San Diego didn't fare any better. On December 17, 1981, the appellate division of the local superior court upheld the earlier decision of unconstitutionality. It appeared then to the Ericksons that they had beaten the city, and that



Ken and Cynthia Erickson

their million-dollar civil suit alleging selective prosecution was fueled thereby. But how many times have you seen city hall beaten? City hurriers

merely rewrote the law in a less vague (and more constitutional) manner, and once the ink dried (last May), the cops started ticketing the limos again. Since

1979 the total number of tickets received by the Ericksons has exceeded fifty; they haven't paid a one of them. Why should they start now? Instead, they filed another

Get A Little Neon Going

The Kensington sign has softly glowed for years. The Normal Heights sign was

relighted in April of this year. And now it looks as if the last of the city's neighborhood neon beacons still hanging — the one at Fifth and University avenues in Hillcrest — will soon shine again.

Hillcrest resident Herb Bourne, who'll still be owner of the Pacific Fitness Center in nearby North Park, says he got the idea of renovating the forty-year-old sign a few months ago, and found himself committed to working on it "when I had a little too much to drink one night at a party and mentioned it to too many people." About three months ago Bourne spoke to some friends in the Hillcrest (business) Association, which since has agreed to pay the fairly costly — probably about fifteen dollars — for electricity and insurance, if the \$3000 to repair the sign can be raised.

Bourne has enlisted the aid of some Hillcrest merchants and has formed a committee to push the project forward. The committee plans to do all the repair work with the sign in place. One committee member says, "I was warned by the people in Normal Heights not to take it [the sign] down under any circumstances. They heard that when the people in North Park took theirs down, the city wouldn't let them put it up again."

—J.D.

million-dollar suit against the city, and continued parking on the street. Says Ken Erickson ruefully, "The courts are the only thing protecting me from the city."

The summer came and went and the new crop of parking tickets ripened: the city put out a warrant for Erickson's arrest because the tickets were unpaid. Bizarrely, the day he was to appear in court, November 29, also happened to be the day of a scheduled out-of-court settlement conference with the city regarding his first lawsuit. The Ericksons attended neither, and instead obtained a temporary restraining order from Superior Court Judge Ed Butler, barring the city from further hot pursuit.

Temporary, however, doesn't mean never having to say you're sorry, and last Monday the city's attorneys got Judge Butler to dissolve the restraining order. It looks like the city and the Ericksons will be seeing a lot more of each other in court. Oh, by the way, for reasons that have nothing to do with this mess (it's cheaper and more efficient for the drivers to keep the limos at home), the vehicles aren't being parked on the street anymore.

—N.M.

—Paul Krueger, Neal Matthews, and Jeanette DeWise



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Disturbed

It's a wonder that there is any sympathetic attention paid to the mentally or emotionally disturbed sufferers who are admitted to County Mental Health. "Voices in the Dark," December 9, when the attitude of the top administrators is so frankly antagonistic. The supervising psychiatrist, Dr. Seamus Pappas, seems to have tossed his psychiatric insights into the discard. No allowances for manic-depressive behavior? Everybody be responsible for their own actions? Incredible! So what are they doing in a mental hospital?

As for his predecessor, behind Dr. Stadel's "wise old face" I did not detect a like wisdom of the mind. The record shows that \$746,000 in Short Doyle funds were returned to the state during the last year of Stadel's tenure because he neglected to allocate them to ever present needs. As a result, the mental health budget for San Diego was reduced by that amount the following year because allocations were predicated upon past use. Neither did Dr. Stadel apply for the use of federal funds.

for mental health in this county. He called it "funny money."

By quoting Dr. Stadel, who understands the CMH population, or Dr. Pappas, who lacks sympathy toward the patients in his charge, Neal Mathews's reporting has added to the picture of mental patients as lazy, violent parasites. They need more understanding, less stigma.

Sasha Gorman
San Diego Alliance for the Mentally Ill

The record actually shows that Dr. Stadel did not "neglect" to allocate the \$746,000. The money arrived late in the fiscal year and was allocated late, and therefore not all of it could be spent. Some was returned, but it did not have the effect of reducing the next year's allocation.

—Ed

Bliss And Otherwise

I'm reacting to Neal Mathews's article "Voices in the Dark." Let me say that he has approached a very complicated, deadly serious matter in a shallow, off-the-cuff manner, and that his conclusions are therefore not always valid.

For those of us who have depended upon the Community Mental Health Center in San Diego for years for the care and treatment of our beloved family members who suffer from mental illness, he has done a great disservice, not only to the many dedicated and skilled staff members, but to the patients themselves and to their relatives.

The figures he so glibly quotes must have come from some authoritative source. It must be a source with which I am not familiar, and after twenty years' experience with the mental health system in San Diego County, I thought I knew every source. His figures should be clarified and verified.

Half of the patients are given beds and pointed toward the door? Who says so? Board-and-care homes are another institution with unlocked doors? Mr. Mathews should learn more about board-and-care home operations and responsibilities before he makes such an inadequate statement. Giving them back to their families — a "rare occurrence"? The truth is that well over forty percent of mental patients live with their families.

He completely ignores the existence of Genesee East Health Center and Alpine Convalescent Center, which accept many patients from CMH who need more time in a hospital. These are skilled nursing facilities which work with severely mentally ill people, most of whom are referred from CMH.

Letters

Mr. Mathews's language is subtly derogatory of the entire system. The people in group therapy "chat" about their problems? Anyone who knows anything about group therapy knows that people do not "chat" there. They speak hesitantly at times, at other times they talk with animation and relief about their problems, using this opportunity to share with people who might understand. Tragedies in their lives are too deep to "chat" about.

He even refers to the hospital's "customers." Customers are patrons of business houses. CMH serves patients, consumers of mental health services. He deprecates the fact that "cures" are not found. We who have learned through tragic life experiences know that for some ill persons no "cure" can be expected at CMH any more than they can be expected at the more luxurious halls, offices, and recreational areas of expensive (much more than the \$180 daily rate at CMH) and private Mesa Vista Hospital on Kearny Mesa.

He further stigmatizes the mentally ill by saying "many were in fact criminals." Historically and presently no more than six percent of the mentally ill population is criminal, and that's the same six percent as found in the general "lame" population.

He quotes Dr. Stadel as saying that the hospital can "interrupt the bad living pattern that caused the break." We now know that it can't have living patterns that cause mental breaks. Few people now discount the theory that mental illness is caused by biochemical brain disorders.

In another place he writes of people "doing time" at CMH. People do not "do time" at CMH. They do time in prison or jail, which we know CMH prevents in many instances. The quotes he attributes to members of CMH staff are the most appalling part of his piece. I do not question that these things were said; I only wish that he had quoted more of the

dedicated, the informed, the professionals who work there. We who know are confident that the staff works in good faith, with the best tools of treatment at their disposal at this time in medical history.

Perhaps the final insult to the patients, the system, and the families of the mentally ill is its description of CMH as "the indigent's version of the Golden Door Health Spa" — an expensive indulgence with limited short-term effectiveness based on the creed of the quick fix.

If I did not know better, panic and heartbreak and guilt would overtake me for having allowed a member of my family to go there as a patient. I do know better, and would like to tell Mr. Mathews that it would take much more time than he has spent, much broader and intelligent background into the whole subject of mental illness, and much more serious writing before he knows better.

We who are experts in the problems of the mentally ill would, if it were possible, change places with Mr. Mathews. Never has it been more true: "Where ignorance is bliss, it's folly to be wise." We sincerely hope that he never becomes as wise as we are in this matter.

Helen G. Teicher
La Mesa

Pook Gets Old

Poke on "Ernie Pook's Corners." I don't know who Lynda L. Barry is — nor do I wish to. I highly suspect she is a relative of the *Reader's* publisher. Being a professional cartoonist, I do know Lynda is not yet a cartoonist.

I criticize the *Reader* for encouraging such shit (gross is old, old hat) I've even heard a few of the *Reader's* young sophisticated advocates groan after pondering Lynda's story.

Ordinarily I would not react to preposterous exuberance, but Lynda's published ranting on the elderly demanded a rebuttal. I believe the *Reader* should reserve the same sanctity for the elderly that is afforded to blacks, Chicanos, women's lib, and gays. I find Lynda's published ranting on the aged irreproachable.

George M. Ketch
Clearmont

No Kidding

I would like to express my opinion of the author of "Kids Withheld by Request" ("Letters," November 24).

Shame on you. First of all, children are not, I repeat, not to blame for (1) world starvation, (2) the slaughter of the whales, (3) loss of jungles, forests, and destruction of thousands of species, and especially (4) the start of World War II.

Your "take care of Number One" attitude is a problem. If everyone had this outlook toward children, there would be no children to grow up to better the world, which was left to them by uncaring, selfish, apathetic people such as yourself. My name hopefully will not be withheld, in order to show I think the children are our future.

To tell you the truth, I agree with your last sentence: "... thank God no child of mine is going to have to face his God-awful mess." To bless you with the presence of a helpless, needy child would be a mistake. In my book, God loves children, all of them, even you.

Robert Brenne
Ocean Beach



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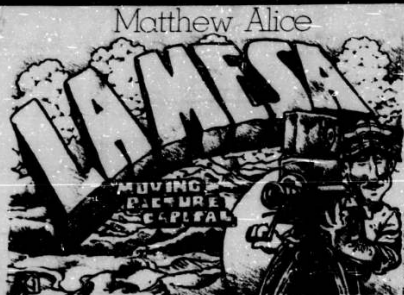
Straight from the Hip

Dear Matthew Alice:

I was recently told by a matron: "San Diego that Hollywood was originally situated in the La Mesa foothills, but was moved to its present location because they didn't think San Diego would be as prosperous. Is this true or was he just pulling my leg?"
N. A. Kushi
Hillcrest

La Mesa really is a city of distinction. For example, one of its early property owners, D. C. Collier, was the first person in San Diego County to own an automobile. And yes, N. A., there was a film industry in La Mesa. And though no immortal celluloid was exposed there — do you know anyone who has heard of, let alone seen, *Sloppy Bill of the Rolling Rock* or *The Yiddish Cowboy*? — one of Hollywood's most venerable directors got his start there.

It all began in Lakeside, actually, when Allan Dwan and his crew from the American Film Manufacturing Company moved there in 1911. The Flying A, as the company was known, chose Lakeside as its base because it was sunny and clear, and because it was close to the Mexican border. This latter fact was quite important, because the Flying A was in effect an out-law film company. A conglomerate of film companies had banded together to form the Motion Picture Patents Company, claiming all rights to the filming process in an attempt to monopolize the industry. The Flying A, as a renegade group, had to guard themselves against things sent out by the monopoly (who tried to shoot the valuable cameras, not the expendable actors), and Dwan actually posted armed sentries around his crew on remote locations. So Mexico was a convenient haven in case of attack. There was one fault with Lakeside, however: no people. Dwan needed a larger population from which to stock crowd scenes, and found it in nearby La Mesa, a



Matthew Alice

town of more than 400 souls. So the film industry came to La Mesa in late 1911, when the American Film Manufacturing Company built a 7500-square-foot studio on what is now La Mesa Boulevard. In the studio, the surrounding countryside such as *The Gold Rush*, *The Winning of La Mesa*, *The Duel of the Canaries*, *The Incalypso Trail*, *The Relentless Cowboy*, and *Smoke of the 45* were produced. During the next year Dwan churned out more than one hundred of the one-reelers (1000-foot-long affairs, about nine minutes' worth of flickering fantasy), mostly Westerns but also including a few documentaries. In an interview Dwan later described the creative process involved in filming these La Mesa oaters: "I'd pile everyone into two backboards, a ranch wagon for our equipment, the cowboys on their horses — the actors too if

they were riding in the picture — and off we'd go into the country to make a picture. On the way out I'd try to contrive something to do. I'd see a cliff or something of the sort. I had a heavy named Jack Richardson, so we'd send J. Warren Kerrigan, the leading man, up there to struggle with Richardson and throw him off the cliff. Now, having made the last scene of the picture, I had to go backwards and try to figure out why all this happened."

Academy all the way, A.D. But the magic just wasn't there in La Mesa, and after about a year Dwan and the Flying A left. Dwan cited a case of over-exposure: he had photographed and re-photographed all the La Mesa scenery, so needed a fresh location. But Dan Woodman had a different theory. Woodman was a local who became an actor in Dwan's films between 1910 and 1912, and places

the blame for the industry's departure squarely on the shoulders of the local citizenry. La Mesans didn't cotton to actors back then, he told the *San Diego Union* in 1962. "They were saying it wasn't safe for their daughters to walk down the street at night. They just plain ran us out of town." Whatever the reason, the Flying A packed up and moved to a choicer location — an ostrich farm in Santa Barbara (yes, I said ostrich farm). Dwan went on to become the longest-lasting director in Hollywood, with perhaps as many as 1400 titles to his credit during fifty-plus years behind the camera, including *Robin Hood* and *The Iron Mask* with Douglas Fairbanks and *The Sands of Iwo Jima* with John Wayne.

Other studios tested the La Mesa waters, but lasted only a short while. One of the most notable was probably the Essanay Film Company, led by Gilbert M. "Bronco Billy" Anderson. The famous cowboy actor turned out several Bronco Billy pictures during his three-month stay in 1912, but soon left for greener pastures. One last chance at glitter and glory dropped in on La Mesa in 1922 when S and L Studios came to town. A promotional campaign was initiated to drum up financial support for the construction of a production building, and stock was sold to the public. A studio was built on Grossmont Drive (near where Anthony's restaurant now stands), and several films were made. But the company was never very stable financially, and soon folded. Motion pictures were probably never meant to be a part of La Mesa's economy, anyway. During the filming of one of these 1922 Westerns, one local resident observed a shoot-out in progress and hastily called the sheriff; the constabulary rushed out to stop the slaughter only to find the cameras still rolling. They didn't roll for much longer in the town of La Mesa.

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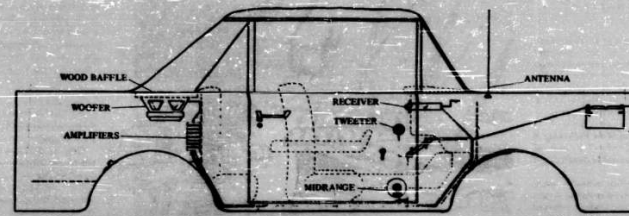
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Sound Advice.



All loudspeakers are carefully selected to maximize and complement the entire system.

Most amplifiers are now mounted for better heat dissipation.

All speakers are installed with care, if any modification to the original interior look.

BACK TO BASICS

In re-evaluating the automobile as a sound room, we have found the possibilities for accurate sound reproduction are unlimited.

THE THEORY

We base our theory and basic design on three accepted facts.

FACT ONE:

Man's response is omni-directional. Because most cars offer a large area in the rear, we find this to be ideal for large low frequency drivers (woofers).

FACT TWO:

Little or no stereo information is found in the low frequency area (500Hz and below), therefore fidelity and separation are not lost with woofers only in the rear.

FACT THREE:

Midrange speakers and tweeters are relatively tiny. Coincidentally, so are the car doors. With precise placement, physically possible, 90% of the vibrations in the high frequency spectrum can be heard with the definition and clarity usually reserved for only the finest quality headphones.

WHY COMPONENT SPEAKERS

Consider the speaker's job: Basically it must convert electrical energy to audible sound without altering the signal. Sound simple? Then consider this: The accepted musical range is 20-20,000Hz.

(cycles per second). Put in simple terms that means that at times the conventional full-range speaker is asked to move 20 times per second for a bass guitar while vibrating 20,000 times per second for a flute or cymbal. Still sound simple? Simply impossible! ACCURACY-AFFORDABILITY We deliver both.



Pyle 8" Woofer



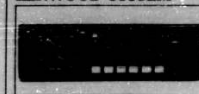
Pyle Mid-Range



JVC Ribbon Tape Tweeter

PRO-AM AUTO SOUND CENTER challenges you to be seduced by listening to one of our custom sound systems. Not only do our systems sound fantastic, they are installed with little, if any, modification to the original interior look. We do all of the custom speaker grill work to blend invisibly into the original interior.
- 90 day exchange policy
- Lifetime warranty on installation
- Professional consultation

THE ANSWER. A COMPLETE KENWOOD SYSTEM

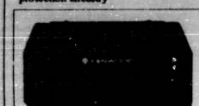


KAC-1622 CASSETTE-TUNER
- Quartz PLL frequency-synthesized digital tuning accuracy and convenience
- Automatic seek tuning. Seek mode finds nearest listenable station at the touch of a button.
- Automatic Broadcast Sensor System (ABSS). Automatic seek mode is pre-programmed and actuated by compression.



KAC-901 HIGH-POWER STEREO AMPLIFIER
- 100W/channel at less than 1% THD
- Signal to noise ratio 92dB (A weighted)
- Frequency response - 20Hz to 50kHz ± 3dB

- Input sensitivity - 10mV or 50mV/10k ohms (at 1W)
- Short circuit and thermal overload protection circuitry



KAC-887 4-CHANNEL POWER AMPLIFIER
- 15W X 4 less than 1% THD
- Signal to noise ratio 92dB (A weighted)
- Frequency response - 20Hz to 50kHz ± 3dB
- Input sensitivity - 22mV or 110mV.



KAC-1600 ELECTRONIC SPEAKER CROSSOVER NETWORK
- Allows selection of one 3-way, two 2-way speaker systems and a subwoofer system
- Multi-channel system possible with three amplifiers connected
- Four filter frequency controls with 6dB/octave and 12dB/octave adjustment

KENWOOD STEREO FOR YOUR CAR

PHILIPS AUTO AUDIO

JVC • BLAUPUNKT LINEAR POWER BECKER.

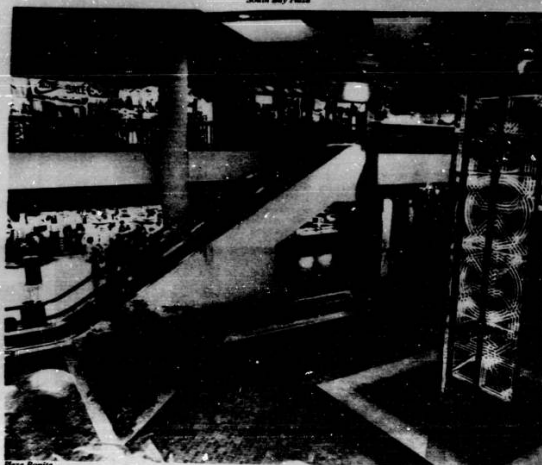
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Automobile Speakers



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MONDAY-FRIDAY 9-7, SATURDAY 9-6



South Bay Plaza



Plaza Bonita

Malled

(continued from page 1)

neighborhood stores or made the trip downtown to a department store. Then there were open-strip shopping centers: a single line of stores that shared some off-road parking spaces but had little or nothing in common. Larger neighborhood centers, serving a total trade area of up to 10,000 people, and still larger community centers, serving a wider trade area of up to 40,000, followed: but the first regional shopping centers with thirty to fifty stores and more, that depended on drawing customers — at least 100,000 — not just from the local community but from beyond, were a daring investment of money and land. By now, of course, our habits and our city and suburban landscapes have changed so thoroughly because of them that many of us wouldn't be able to imagine life without them.

An American invention that other

countries have eagerly emulated, shopping centers have been praised, and criticized, as contemporary equivalents of the medieval marketplace or traditional town square, horizontal department stores, the Main Streets of suburbia, total controlled environments, repositories of one-stop culture, temples to commerce, the public theaters of our times — with those who go there both audience and performer. We go to them by choice, although our choice is manipulated more than we know by those who create them and guide the flow of money in and merchandise out. The final judgment and responsibility for them is ours, however, for if they push us or pull us too much, we can drive five miles down the road to the next shopping center.

In San Diego County there are more than 200 shopping centers. Thirteen of those have the industry's requisite size and status (350,000 square feet of leasable retail space, with at least one full-size department store) to be considered regional shopping centers; a few of these, with four to six department stores and a million square feet or more, are known as super-regional. There are those who might say "a mall is a mall," or "soon one, soon 'em all," but there are certainly differences to be discerned, as well as an evolutionary course that shopping centers in San Diego, Pomona, and Any Town have pursued. And those who scoff at the "malling of America" can't deny the function they fill. Out of our metropolitan population of 1,924,700 (not counting visitors), about 21,000 people go to the San Diego Zoo on its busiest day of the year, about 22,000 to Sea World. The busier shopping centers report a daily average of 25,000 shoppers each. The total daily average of people at regional shopping centers in San Diego could probably be rounded up to 200,000; and half a million people every day are at all the shopping centers combined.

Here at dawn, the automobile and the freeway made their existence possible, and cheap land, mass affluence, and population growth — especially in the suburbs — made them profitable. Soaring construction costs, leveling off or decreasing population, saturation of markets, and economic recession apparently haven't yet affected San Diego as much as most other parts of the country; new and bigger shopping centers are still being built. Two new regional shopping centers are underway right now: North County Fair in Escondido, which will be built on seventy-five acres of land at a cost of \$130 million; and Horton Plaza, the \$140 million retail portion, on five and a half acres of downtown San Diego, that is part of the most comprehensive redevelopment project the city has seen. Both are scheduled to open in the spring of 1983, and both are being built by Ernest W. Hahn, Inc., the third-largest developer of shopping centers in the country and developer of three other centers in San Diego. A codeveloper of North County Fair is the May Company department store — a sister company of May Centers, Inc. of St. Louis, which has developed four regional shopping centers in San Diego. Ernest Hahn predicts that after these two projects are completed, aside from possible expansion or remodeling of some already existing centers, there will be no further development for at least eight or nine years — unless there is new housing growth.

Of all those who are behind the scenes, the developer — who may own and manage the center as well — is the cornerstone. Development of a shopping center is a process that takes

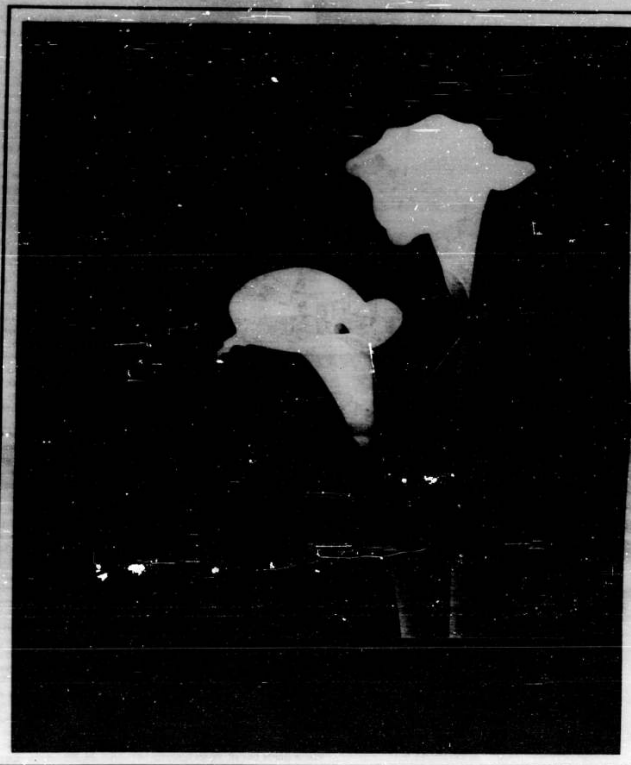
(continued on page 10)

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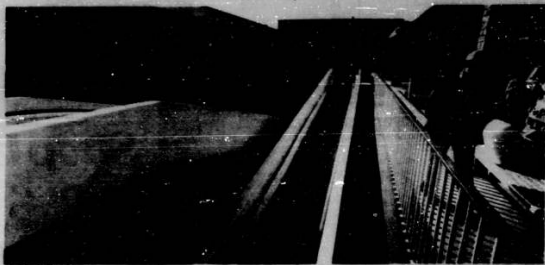
Brian Davis - Jerry Schurr - William Todd Haille - Marcus Uzilevsky - Artur Secunda - Gary Boukovnik - R.C. Gorman - Liz Shepard - \$44.95. Leroy Neiman starting at \$12.95. All our car posters - Lamborghini - Porsche - Gullwing - Speedster - ALL ON SALE. Dancer posters: Harvey Edwards - John Ricci - William Volk - \$44.95. Jazz posters - ALL ON SALE. Gift ideas: Fresh paint - Rosey - Shier Rose - Reds - \$29.95. Eschers: Relativity - Self Portrait - Belvedere - The Lizards - \$19.95. We will gladly exchange posters purchased as gifts. Open late tonight and every night next week.

POSTER ART SOUTH

4690 Convey, San Diego 569-7511
Mon.-Sat. 10-6, Sun. 11-5



Fashion Valley



Fashion Valley Center



College Grove

Malled

(continued from page 8)

years, most of them before the first shovel is turned over. The land usually comes first, then commitments from department stores (known as the "anchors," being the most important tenants of a shopping center), then site analyses and estimates for on-site and off-site improvements; environmental impact studies and reports, planning commission hearings, zoning changes. National demographics and marketing studies — "hard data," as Hahn demographer Bob Goldreyer refers to it, "massaged with my own intuition" — identify the number of people in the prospective center's trade area, count the "disposable" dollars they have to spend, and indicate how many of those dollars are likely to end up in the new center. Somewhere along the line an architect is hired, and a contractor. The year and a half to two and a half years of construction time seem

fast after the average five years of planning for a suburban center, or ten years for a downtown redevelopment plan.

With the opening of the finished center begins its public life, and the ways in which people use it.

The Largest Center

From the south, Fashion Valley appears off the steering-wheel side of Highway 163 like a walled city, ringed by mouthful roads. Elevated walkways connect large buildings, and thick tapering walls inset with lamps shaped like torches seem to protect the flanks of the smaller stores and hide the service ports. Of its six department stores, the one with gravel, imposing colonnades, high arches, broad-stepped piazzas, climbing ivy, and no display windows have more the aspect of auditoriums or concert halls than retail stores.

The time is just before dusk. Perched on one of the concrete seating islands in the central mall area is Begonia, an attractive and sophisticated-looking twenty-year-old from Tijuana. She is wearing tight jeans, a black blazer and black high-heeled boots, bright-red lipstick, and speaks in a dreamy voice. "I come to Fashion Valley or Plaza Bonita or University Towne Center twice a week, on the weekend from twelve to six or in the evening after work just for a few hours. I always come with some idea in mind — a sweater, a dress for a party. Certain stores I prefer more — the big ones usually have what I want, but sometimes I find something in the smaller ones. I never think afterwards, I shouldn't have bought that. Usually I'm thinking about what I left there. If I didn't have enough money, I'll come back later; sometimes it's there, sometimes it's not. I've been coming here since I was ten years old, with my mom or my dad. Now I come with a friend or couple. It's no fun alone."

Shoppers like Begonia spent \$150 million in Fashion Valley last year, a good-size chunk of the billion dollars spent overall in the regional shopping centers. They will be spending \$40 million just during the Christmas season in this center that was developed in 1969, and owned personally by Hahn and partners until they sold it, reportedly for more than \$60 million, this July to the Imperial Group, a British company.

A billion dollars may not sound like much of the \$7.4 billion total retail sales in the county (all these figures, from the Greater San Diego Chamber of Commerce, refer to taxable retail sales, which excludes nontaxable categories such as food) until you consider that of the 17,000 stores in San Diego, only 1000 are in regional shopping centers. Shopping centers as a whole account for half the total retail trade.

The Newest Center

In the south, between the Navy ships and the trucks from Mexico, 1-805 will deposit you not far from Plaza Bonita, an enclosed shopping center on a seventy-two-acre site on Sweetwater Road that used to be the Bonita Golf Course. The newest regional shopping center in San Diego opened in November, 1981, just a few miles from the first one, South Bay Plaza, but almost a lifetime away in shopping center history. Like South Bay Plaza, the very first shopping centers, built from 1949 through the Fifties, had straight lines of shops that faced outward to the street, and open, landscaped malls; these gradually became more elaborate in layout. In the Sixties came the first boxlike, en-

(continued on page 12)



THE RIGHT PLACE—THE RIGHT PRICE

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Clairemont Mesa Blvd. at Clairemont Dr.

SAVE 50%
on quart size containers
of your favorite yogurt at
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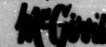
With this coupon. One per customer.
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FREE GIFT

Buy Mom a Grandmother's Family Ring and Charm Bar Free!
It's a beautiful 14 kt. gold charm that says "No. 1 Mom" — super value! And it's yours absolutely FREE when you buy your Mom or Grandmother a Family Ring custom set with a birthstone for any member of your family. It's the gift she will cherish forever!



2-7 Stones 14kt.

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The Family Ring and FREE charm — they're the golden way to tell Mom she's No. 1.

Orders to December 10.

3974 Clairemont Square 276-1010

Holiday Fashions For The Expectant Mother

Gift certificates

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Mon.—Fri. 10—9, Sat. 10—6, Sun. 12—5

Wild West Plaza 442-5034
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THE LOOK OF BEAUTY

for the larger woman is made easy with the glamorous selection available for the holiday season.

With this coupon, *
Friday, Saturday, Sunday

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Books for every age and interest.

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2 FREE TOPPINGS

on any pizza with this ad; offer expires December 22, 1982.



THE LEANING TOWER PIZZA

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Call now 274-4940



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1 WEEK ONLY

December 16 thru December 23, 1982.

DOUBLE GEORGETTE

BLouses \$6.99

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VELVETEEN BLAZERS

Classic blazer for the holidays.

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Gift wrap, package for mailing & mail with insured delivery. *You pay only the postage.

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Belly-grams our specialty

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Shop Us Once... you'll never pay full retail price again!



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Retail \$69

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Our brand name menswear is way below regular selling prices.

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clothing clearance centers

89 Great Places including Marshall's, Clothing Clearance Center, Sav-On, Vons, Lee Ward's

Malled

(continued from page 10)

closed malls. And in the Seventies appeared two-story, enclosed malls, and once again, more complex design.

Plaza Bonita is all internal — from the outside it could be a large warehouse complex, with only a few painted rainbows (half-rainbows, actually, showing only the warm, stimulating colors), anchored in a sea of asphalt that can accommodate 4,307 cars. Inside the two-story, climate-controlled mall, skylights, clerestory windows, and openings between the levels allow natural light and even sunshine to suffuse the space. With all the tropical plants and poinsettias, the place feels like an exotic aviary or greenhouse — and indeed, enclosed shopping centers nurture and coddle their customers as if they were the rarest of birds or the most delicate of flowers, so they will stay longer and spend more. The long diagonal lines of the escalators, and other angles and corners cutting into storefronts and around open spaces, reduce the vistas and increase walkway options, thus preventing the number-one deterrent to prolonged shopping: monotony and customer fatigue.

Within the circle of the sunken center court, at the edge of a pool of water that surrounds a twenty-four-foot high neon sculpture, sit Rolly Montes and his two children, three-year-old Christine and two-year-old Roland J. As he watches his kids run their hands through the water, he says of them, "It's the only time when they won't bother you — they like it here so much. We come here about three times a month, probably for one hour, two hours. My wife does the shopping for all of us and I take the kids to a toy place or the game center. We prefer to shop in one place, so we don't have to drive around. We've been here since ten o'clock today." (It is now three.) "It's my only day off and she wants to finish the Christmas shopping. This is our meeting place. I hope she comes back soon. I'm not bored, just nervous — we might not have any money left."

The most important element in a shopping center's success is not



Government Center

merely to have a lot of stores in one place, but to have the right mix of stores. Karen Fisher, a leasing agent for May Centers, who developed and own Plaza Bonita, walked me around to explain how the stores in the center were leased. (Department stores were leased separately, and first.) "We were active more than a year before we opened. We had about sixty-five tenants on opening day [of a total 133]. We have about eighteen percent left to lease. We started with a blank leasing plan and started carving it up with the tenants. First we negotiated deals with shoes, ready-to-wear, and jewelry. They chose their locations — they all wanted to locate near the center of the fashion area, which in this center is on the first floor because the department stores have their fashion areas on the first floor. Jewelry stores want corner locations because they are high volume, and depend on impulse purchasing. Men's stores, too, need a lot of exposure. Location is a function of how much rent a store can afford to pay: from eight dollars a square foot to a hundred dollars a square foot yearly. In general, the smaller the tenant the

more intense the use, so they pay more per square foot because they have more volume per square foot. Department stores sometimes own their own property or sometimes are partners in the center; if they're paying rent, they pay less per square foot than the smaller stores."

Four department stores in a center will pay four different rates. There are several principles at play here: smaller stores pay a premium rate to offset the lower total amount they are paying; the more desirable a tenant is to the shopping center, the lower that tenant's rent may be; and the more successful the center, the higher all the rents tend to be.

"We signed up the national tenants first because the small locals want to be near the nationals. More than fifty percent of the tenants in this center are national chains. Then we listed the other categories, the specialty stores. The hardest to get are the local specialty stores, and they add the most uniqueness to a center. We leased space with no improvements. On the lower level, we provided a subterranean floor, and utilities that run along the

back. On the upper floor we poured slabs. That's it. The tenant had to go along with our requirements for signs, flooring, fixtures, wall covering, layout; and the city ordinances for building codes, health, fire, and pay for the construction. We want the most individuality and creativity [so our requirements are just maximums and minimums]. We'll say that a sign must be illuminated, cover a certain amount of the store, and be a certain size and height.

"Our job is to do the best plan, that means the highest and best land use. We look at how much business various tenants do in our centers. We like to keep the terms short, three to fifteen years. The trend is for tenants to down-scale [i.e., smaller stores] and for more and more specialization, intensity, and definition of use. [For food stores] we have the menu in the lease now; if they want to change the menu, they have to consult us."

The First Two-Level Center
With the decline of South Bay Plaza to less than regional status (two large
(continued on page 14)

DISCOVER LA JOLLA VILLAGE SQUARE CONVENIENCE CENTER

Security Pacific Bank
Happy Holidays
to everyone.

Video Gallery

Video recorders and movies for sale or rent. With this coupon, rent a video recorder for \$9.90 and receive 1 free movie rental.

Storm International
Merry Christmas
from
Storm International.

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Holiday kitchen ensembles, festive table linens, the luxury of down comforters all at spirited savings. Present this coupon for a free drawing of a \$50.00 gift certificate. No purchase necessary. Drawing December 28, 1982.

Technicolor

Film Developing and Printing. Discounts available on 36 exp. roll-CODE 105, 24 exp. roll-CODE 104, 12 exp. roll-CODE 103, 15 exp. roll-CODE 103.

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through December 31, 1982.

Kinko's Copies
Resumes, Passport Photos, Metered
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Happy Holidays
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BODY FACIALS comprising active ingredients to exfoliate and remove impurities; seaweed packs for tightening and stimulating your skin; essential oils to help smooth roughness and maintain skin's natural moisture.
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Special ski package: 7 nights in Innsbruck, Austria via Lufthansa. Breakfast and dinner, 4 star hotel. February 19 - 27, 1983.

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Located adjacent to La Jolla Village Square. I-5 to Gilman Drive to Villa La Jolla Drive.

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Tuxedo waiter delivers breakfast, flowers & the morning paper starting at \$14.00
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FINGER FARE
by the bulk or catered — delicious, delectable hors d'oeuvres, entrees and desserts... your assist clean-up over. Enjoy the compliments.
565-9625

Malled

(continues from page 12)

stores have closed. College Grove Shopping Center can now claim to be the oldest regional center in San Diego. It opened in 1960 with eighty-five stores, 708,000 square feet, room for 4200 cars, and a second level. On the main level, the storefronts face out to the parking lot and a long beige roofline ties all the stores together. As you enter the open mall through a dim passageway between shops, the sweet warm smell of caramel corn fills your nose. On a cold, gray, Saturday afternoon in November, a two-day senior citizens' craft fair is drawing to a close, but a number of tables set up in the middle of the mall are still laden with red, green, silver, and snow-white objects and ornaments.

Four teen-age boys move down the mall in a pack, the leader carrying a large radio with the volume up loud. Two of them have their hair in dreadlocks, they are all big, and look as though they might get pretty tough. Chris Krug, a young, unarmed security guard who's been selling me his work is mostly public relations — giving directions, making the merchants feel safe — breaks off in mid-sentence, saying, "This is a problem." He walks over to the boys, asks them quietly to please turn the volume down. The boy with the radio immediately turns it off, and the security guard says, with sincerity, "Thanks a lot." He goes on to tell me that College Grove is one of the safest shopping centers in San Diego. The new owners, however, are going to have them carry guns.

College Grove used to have a supermarket and it still does have a



Christmas Spirit

large drugstore. These two tenant types, once staples in regional shopping centers — supermarkets, in fact, were often the major tenants — started disappearing from regional centers as department stores moved in. The high-volume business of the centers raised the rents to levels they, with their small markups, could not afford to pay. And as browsing in a center became just as important as buying, the quick-trip-to-the-market or to-buy-aspirin became incompatible with a trip to the shopping center. Only in recent years, as regional centers have developed their own off-mall "con-

venience" centers, have supermarkets and drugstores started moving back. After 5:00 p.m. many of the shops and services on the lower mall are closed. The lockdown, in a green steel booth planned in the middle of the passageway, is still open for business. Overhead hangs a gold key large enough to turn the lock of a giant's door. White-haired Vagander Hamlin wears a green apron with tools of his trade in a front pouch pocket. "A cabinetmaker friend made the sign for me out of sugar pine, when I moved in here back in 1960. The center was brand-new. It was the first large shop-

ping center in San Diego. Everything was downtown until then, there was hardly a shoe store in the neighborhood. I would rather be upstairs, always have, but the architects set the locations and put the services down here. Business [at the center] was slow at first. And it hurt when the Safeway supermarket left two years ago. They were here from the beginning, had a twenty-year lease, it was one of their largest stores. But I don't just sit and wait for customers to walk up here. I make tools for other locksmiths, I always have something to do. I'm sixty-two now, I figure I'll be here another fifteen years. Sure, things have changed. The neighborhood has changed, but that's hard to talk about. The center was sold recently by the original owners to a conglomerate. They say there are going to be a lot of changes. You don't spend \$16 million just to sit and look at it. But there's been so much talk about that before, I'll believe it when I see it."

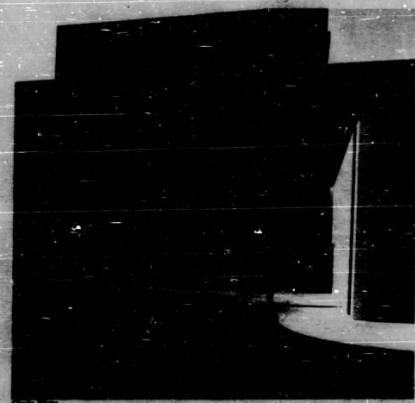
Renovation will start during the first six months of next year, according to Tim Mullineks, and be completed within three years. Mullineks, who says he has been known for too long as "the advertising agent with the mall with the smallest budget," cites an already evident benefit of the new ownership. First American Title and Trust of Riverside, who took over on September 1, is matching advertising dollars with the pooled funds of the individual merchants, thus doubling the previous advertising budget, and increasing sales and shopper traffic at the center. He predicts that College Grove will be changing its image, referring to "the eighty-twenty rule of merchandising, which is that twenty percent of the products make eighty percent of the sales, with the remaining eighty percent making twenty percent," Mul-

lineks looks forward to "increased fine tuning of the twenty percent that makes the eighty percent."

Synergy

Mission Valley Center squats behind its waffle-patterned facade in the flood plain of the San Diego River like a bunker on pyroclasts. The substantial parking area under the twenty-one-year-old center is colonnaded with ornate columns, painted with four different colors and lettered and numbered to aid you in finding your car when you are ready to leave. Moving ramps and stairs lead up into the center of the mall area. Until Fashion Valley expanded to 1.4 million square feet in 1981, Mission Valley was the largest shopping center in San Diego. The centers have knifed, too, with their sales figures: first it was Fashion Valley, then Mission Valley, then Fashion Valley shared again. Located within a mile of one another, together they seem to prove the truth of the synergism principle: people will buy more, not less, when there is more choice.

It's the day after Thanksgiving, the first day of the Christmas "season" and one of the three busiest shopping days of the year (the other two are the day before and, by a hair, the day after Christmas). Cars are still parked to the edges of the lots, but it's almost evening now, and the crush of the day, which began building at 10:00 a.m. and crescendoed around 3:00 p.m., is over. The suns shy over the open mall is dramatic and eclipses, for the moment, everything under it. Three obviously tired women, each carrying bags in both hands, pause at a fast-food place. They are Olga, a woman from Mira Mesa, her daughter Grace, from Escondido, and Debi, the girlfriend of Grace's brother, also from Mira Mesa. Grace speaks first.



Olga Vela

"We've been before we go home. We've been here since one o'clock. We started at 12:30, went to Clairemont Square first, to one particular store we wanted to hit before we came here. I like to get my Christmas shopping done early. Don't ask me how much I spent — more than \$200 for six people. I came today because it's a free day — my only day off except the weekend, when I'm more selfish with my time. This is my favorite shopping center [but] I only come about three times a year. I don't just go shopping; there has to be a reason. I just don't go to big malls. My mother does."

Olga confirms this. "Shopping centers are a wishing place. I shop around. I see a lot of things I want but my brain says, 'You can't afford it.' I've been known to spend three hours at University Towne Centre and come home with nothing. I go once a week, to University Towne Centre because it's closer to my house. Most daily shopping I do at Mira Mesa Mall. I don't like to drive a long way. When I was young, there were no malls. It was hard to find parking. This is the earliest I've done my Christmas shopping. I spent over a hundred dollars and only bought one gift."

Debi says, "I spent about twenty dollars and got a birthday and Christmas gift taken care of. We're going home now because we can't carry any more."

Santa Claus came early to Mission Valley this year, not the traditional day after Thanksgiving but the weekend before. Mission Valley marketing director Geri Belk explains why. "That day is so trafficked, he'd be lost in the crowd. There's consumer resistance to having Christmas start earlier and earlier, but every year it is earlier because everyone tries to be the first." Santa and computerized gift selection guides are part of the seasonal promotional features at Mission Valley and other May centers that pool their advertising ideas and dollars. "We emphasize community events. Health and Safety Days in August are one of our most popular events. That doesn't necessarily increase sales, and other malls might think that having those tables garages up the place, but we like the goodwill aspect, and these are the people who will come back and shop here." The marketing director's main efforts are coordinating merchant advertising and advertising the mall as an entity, for the seven major merchandising retail periods: Mother's Day, Father's Day, spring, fall, Christmas, January and July sales/clearance. As another marketing director expressed it, they have to find a large enough carrot to bring the people in. "Most people don't shop out of necessity. If I never bought another sweater in my life, I'd be all right — but I'll buy tons. My job is promotions. The aim is to increase merchants' sales, not just to entertain the public. It's entertainment geared to more sales. There was a time when it was a simple matter of bigger is better. Now they put coupons in

(continued on page 16)

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Season's greetings from

Jack Lambert **SPORTS CENTER**

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Malled

(continued from page 15)

their ads and give away free trips: for the slim chance of winning a trip to Hawaii, 26,000 people filled out entry blanks with their name, address, and age — which is great PR and also an inexpensive marketing study to find out how old their shoppers are and what part of town they're coming from. The trend is toward customer service and quality displays. We have mallwide evaluations four times a year, we send around mystery shoppers who look for dust in the windows and evaluate the friendliness of the sales staff, and every month we let the stores know their ranking [in sales] in their category. Some places, the marketing director is picked to go well, that want a scapegoat, there's a tendency to say, 'If things are going well, it's because of the merchants; if things aren't going well, it's because of the marketing director.'

A Blended Center

Interstate 8 in La Mesa: this is quintessential shopping center terrain, with the freeway and one shopping center after another all blending together, inseparable intermingling of asphalt and construction, streams of concrete and commodities. Over here the freeway and the shopping centers are what seem most real, they fill your eye in every direction. The coastal hills in the distance seem fake, like decorative but extraneous props, and the houses on the hills look miniature and toylike. Leaving the freeway heading east, you shoot off and around in a loop like a pinball, go down and around and come up underneath and into Grossmont Center, where, inside, on the tranquil mall, restful shade trees rustle as though feeling the breeze of Southern lawns or Eastern plantations.

Over by the food pavilion, a security officer wearing a brown baseball cap emblazoned with an orange G for Grossmont, is patting a small silver terrier and calling her Chick. Then the dog and her owner, a robust gray-haired man in plaid wool shirt, tan pants, tennis shoes, and bifocals, walk over to a bench. The man sits down and the dog sits on the man's lap. The man's voice is like gravel. "I come here four, five times a week. I come about 10:00 or 10:30 a.m., leave at 3:00, 3:30. First I have a good walk, I walk all over about one and a half hours, sometimes a couple of hours. Then I sit by the portrait artist and watch him work. He's one of the best. Often I get him and me something to eat, or he gets me something. I've pat-



Parkway Plaza

tronzoned all of the food places here. Then I talk to some of the others in the little shopping areas. I don't do too much sitting — I'm seventy-five and I need to move around. All my life I have studied the human elements. When I had a construction company, I sat downtown and watched people. That and exercise, those are the main reasons I come here. It's one of the best shopping centers around the country. I quite often buy something, usually for one of my daughters."

Grossmont Center opened in the fall of 1961, expanded once, and is expanding again, this time adding a three-story parking structure along with new shops and a fourth department store, and remodeling extensively to unify it all. Most centers of its generation need to renovate to remain competitive, or, in shopping center parlance, to "recapture" any "leakage" they have suffered to other shopping centers.

The First Enclosed Center Eighteen-year-old Encinitas Village Mall was the first fully enclosed, air-conditioned shopping center in California when it opened in 1964 on former pasture land along East Valley Parkway. In more recent years, it has had the unwanted distinction of being the mall with the flattest sales in the country. Under the present ownership, Beneficial Standard Properties, Inc., of Los Angeles, it has undergone a major expansion but has never been renovated. Asked what the plans for the future were, marketing director Sandra Holly said, "We don't know what's

happening here. There are tentative plans for renovation, several different ideas, from a complete, total overhaul to new roofing, landscaping, and so on." Five minutes' drive from Highway 78 westbound and ten minutes across town to Interstate 15 south, is too far for a regional shopping center to be. The marketing director stresses that "we're more a hometown mall. We do a lot of community things. We just had a meeting of Mothers Against Drunk Driving. We underwrite the Miss Encinitas beauty pageant every year." Also: "Every day we have people who come to sit, visit, and read the paper — especially when the weather is bad. During the storm on Tuesday, a lot of people who lost their power came and sat in the mall."

Two men are chatting animatedly on a nearly circular bench that is large enough to accommodate six strangers, eight acquaintances, or a dozen friends. Both are white-haired, wearing dark-rimmed glasses, brown jackets, tan pants. I take them for brothers, or old friends. The one with less hair is Harry, the one with a cane is Donald. They speak with the familiarity and timing of a partnership.

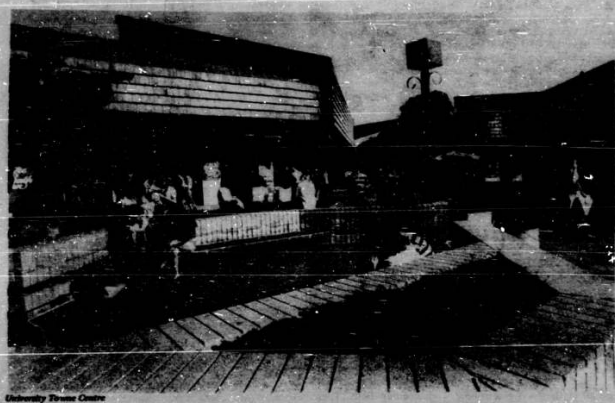
"We're waiting for our wives." "We didn't know each other before." "We met here, just started talking." "I met a new guy here every time I come." "That's right." Harry says, "This is my exercise. I'm supposed to walk a mile a day. I

come here at least three times a week and walk up and down in the mall. I've been in shopping centers in or near New York to Florida, from Canada to Mexico. I've wanted all those beaches. Helen loves shopping. I don't. I'll take a book. And I'm a people watcher. The people in Chino are the nicest and friendliest people I've ever seen."

Donald comments, "That's their agriculture."

Harry says he retired ten years ago. Donald tells him, "It's much better now, isn't it? Payday is not so good but everything else is just fine." Donald's wife appears, ready to leave, and the two men say good-bye to one another.

Enclosed malls were the shopping center innovation of the Sixties. They transformed the empty space between the stores into the dominant focus of the center, as a photographer makes a positive image from a photographic negative. They made walls and doors unnecessary, and heightened the illusion that all the stores on the mall were like parts of a single vast department store. They encouraged a self-contained, introspective quality: their outer, street-facing side was dysfunctional and increasingly blank. Best of all, shoppers tended to spend twice as much time in enclosed centers as in open centers; they liked the comfortable climate of them, were secure and protected in their expansive yet snug space, and felt free to flow on and on through one store after another. They were so popular that they became the



University Towne Centre

vogue even in areas where they made no sense climatically. The major problems they posed were how and where to expand. Encinitas Village Mall expanded with a jog, an open breezeway over a flood channel, and another enclosed mall.

An Elongated Enclosed Mall Across North County is Plaza Camino Real, another May Center development. A two-level enclosed mall that opened in 1969 at the intersection of Highway 78 and El Camino Real in Carlsbad, its sales jumped upward a decade later after it more than

doubled in size to its present million-plus square feet, 140 stores, and 6000 parking spaces. The center's white stucco exterior, oceanic tile, and high courtyard entrances pay homage to the area's Spanish mission era, but the traffic controllers in the parking lot are reminders that life moves more quickly now than in the caballo days. Between Thanksgiving and Christmas the shopping center management hires security guards from a private agency to keep the cars flowing into the center parking lots as efficiently as possible. In the mornings, they also ensure that

employees park at the back of the lot, making it easier for the shoppers to get close to the merchandise. Inside, the mall is dazzling — a straight expanse, nearly a quarter of a mile in length. After dark, when the domed glass skylights are absolutely black, the subdued lighting, somber floor colors, and lowered ceiling seem as close and claustrophobic as in a tunnel, but the mall is full of lively shoppers, including many babies and young children.

One Community Regional Center There are seventeen driveways

along the periphery of Clairemont Square. The focal point of this rambling center, which began small and expanded all around a Little League field at Clairemont Drive and Clairemont Mesa Boulevard, is a chunky wooden clock tower roughly at the midpoint of the center. The number of driveways, the clock, and the fact that the stores in the center do not observe uniform hours, are remarkable. Most shopping centers stand aloof and isolated from their surroundings with only a handful of access points. Never, hardly ever, do you see a clock in a shopping center: for they not only tell you what time it is, they remind you how long you've been there, and suggest that it's time to go home. And shopping centers all worry demand that stores observe uniform hours, so that customers won't walk up to a closed door.

Jack McConvey, who manages Clairemont Square and four smaller centers also owned by Connecticut Mutual Insurance, admits readily that "it sprawls all over — that's one of the things that's different about this center. This section was built about twenty-six years ago, then as the owners acquired more land, there were more and more buildings. If they had had it all to begin with, they would have built a very different type center. It's not as good a use of the land as it could be, but it would be too expensive to tear everything down. I would call this a large community center, not a regional center. Our location is very central but we are not as close to the freeway as we should be. People will not travel forever to get to a center. Unless it's very unique, they are not going to drive ten miles and pass four stores along the way that sell the same

(continued on page 18)

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2 FOR 1

Mailed

(continued from page 19)

entertainment center, too. We try to offer something for everyone. Vehicle shows, RVs and cars — people like them and they're good for the dealers, they always sell at shows. Seventy-five percent of our market area come here once a week. The average time spent is forty, fifty minutes. That's fast turnover, it's a fast, easy mall to shop, it's not long, there's no second level. There have been no new subdivisions (in the neighborhood) for a couple of years, so the people who come here know this mall like the back of their hand. Teen-agers hang out — much to our chagrin. They're here from three until four or five, and on holidays. We have \$3,000 high school students in our area. But actually, our market has outgrown us — they are older than our image. We're changing that, encouraging stores to provide something for the career woman.

Two pretty young girls are walking briskly down the mall, their heels hitting the terrazzo floor in unison. Sheryl is blonde, vivacious; Colleen is brunette, demure. Both girls have bangs and are sixteen years old, in eleventh grade.

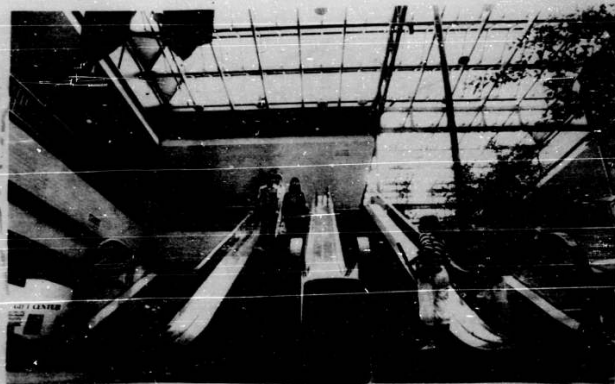
"We come once or twice a week. I come alone sometimes."

"I never do. We've been here one and a half to two hours today. She's looking for an outfit for a party. When we were younger, in seventh or eighth grade, we were dropped off. Now we drive. We usually buy something — at least a card. It feels like a waste of time if we don't buy something. My brother comes shopping with my mom."

"My brother walks up to girls and follows them — I don't like that. Most of the girls we know come here. Sometimes we sit and watch the people, how they walk, the clothes they wear."

Both girls giggle.

Meanwhile, a young man in a dark-blue suit has walked by, paused, turned back, and joined us. "What are you doing?" he asks me unceremoniously. When I mention that I have just spoken with the marketing director, he asks me to describe her physical appearance. Obviously recognizing her from my description, he slowly, as though grudgingly, tells me that I may carry on, pending approval from his supervisor. When our paths cross a few minutes later, he asks for my busi-



La Jolla Village Square

ness card, "for our records." He has not identified himself, nor have I asked him who he is, for the answer is clear: security.

For all their public welcome and open storefronts, shopping centers are still private property. Virtually every center, open or enclosed, posts notices that skateboards and bicycles are not allowed; or that pets must be on a leash; or that permission must be obtained from the management for activities other than shopping; or no soliciting. "We invite the whole world in," so they say, but they don't really want us all to come or to use the center in ways that might not be good for business. The owner's control over the common areas of shopping centers has been challenged by various lawsuits filed by people wanting to use the space in a mall against the owner's wishes. The U.S. Supreme Court's *Prune-Yard* decision in 1980 upheld a California Supreme Court ruling that high school students (trying to gather signatures on a petition to send to President Carter denouncing a U.N. resolution against Zionism) were denied their rights under the California state constitution when the shopping center asked them to leave. Without access to the people, agreed both courts, the right of free speech was not applicable.

and shopping centers such as Prune-Yard, in San Jose, are where the people are.

The First Multi-Use Center

It's fashionable these days for people to speak of shopping centers as cities, implying that they operate as such and offer all the options that a city does. The first center in San Diego to be built that way was University Towne Centre, a "mini-community" designed "like a European village," whose commercial heart and community facilities were developed in 1977 by Ernest W. Hahn, Inc. in concert with nearby residential units.

Their five community rooms are in use most of the time, according to center manager Gordon Jackson. Community groups use the rooms for free, while individuals and commercial organizations pay for use. The day-care center is kept busy, mostly by neighborhood children whose parents both work. "Everyone thinks that mothers would love to drop their kids off if they could and go shopping. That's not so. People who shop are a very small part of our day-care center." Ice skaters of all ages and abilities circle the enclosed rink. And, "We have joggers here all night long on the bicycle path, at two, three in the morning." Picnickers eat in the canyon. And the center

rents space to a museum for a dollar a year. All these facilities, says Jackson, which are not money-making, were a result of the community's wishes — and the center has one of the highest dollar businesses of all the Hahn projects.

Asked to compare his shopping centers to others, Ernest Hahn's reply is, "I think we have all followed a rather standard mold, to provide a complete complement of merchandise. I think we have characteristically been leaders in putting other uses in our centers — University Towne Centre is an example of that — and we will be doing more and more of that because it is both profitable and supportive of community needs."

Two aspects of University Towne Centre that many people find frustrating are its crowded parking lot and its confusing, labyrinthine layout. Both were deliberate, the first to maximize land use, the second to lead the shopper ever onward. The ratio of four and a half parking spaces to every 1000 square feet of leasable retail space is lower than the industry standard of five and a half to 1000, making for a fuller lot. "But there are always empty spaces," claims demographer Bob Goldey, "where people don't want to

(continued on page 24)

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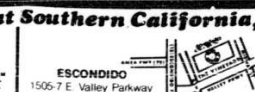
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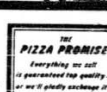
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Malled

(continued from page 20)

park, because "it's too far to walk." You only fill a parking lot six or seven days of the year. Thirty days is maximum. The thirtieth busiest day is 'design day,' that's what you design for." About the layout, Goldie explains the obvious, that "if you can't see from one end to the other, you have to walk to see what is around the corner. The original ideas [of the architect] were more radical," he says

reassuringly. "We made him tone them down."
Saturday afternoon after Thanksgiving, the part of UTC between the movie theaters and the ice skating rink looks like a junior high playground. In the video arcade, they're standing three and four deep at some of the games. Two brothers, fourteen-year-old Mike and thirteen-year-old Glenn, are taking turns at one console. They come here from their home in Mira Mesa about once a week, on weekends or Friday after school, and play the games for three or four hours. They spend four or five dollars each, most of

their seven-dollar weekly allowance. They don't shop, they don't eat or drink, sometimes they go to a movie, but mostly they just play the games. Are they typical? Yes and no, according to the arcade manager: during the week, it's the older customer who comes. Businessmen on their lunch hour, anytime between noon and 3:00 p.m. One man, who wears a telephone-booper, is there almost every day from 10:00 a.m. to 5:00 p.m. He's gotten good at most of the games. The regulars do get good. Once, three guys, trading off, played Defenders for three hours on one quarter.

The Carriage-Trade Center La Jolla Village Square, like several of the other regional centers, is a center in two parts, its parts being a two-story enclosed mall and a "convenience center" across the road. Wandling the people and cars go in and out of the convenience center, you might well conclude that business is booming. Over at the main mall, the pace seems, well, more gamelike. People in the industry say they like it, at least the first level, and, while I've never heard anyone say UTC reminds them of Europe, people do say that of La Jolla Village Square. It is elegant on the outside,

with large gray concrete buttress columns standing out from the tan brick and high-tech inside, with bright enamel-green rafters and narrow blue conduits in bold relief against the angled skylight panels. The stimpuous six-foot-high Christmas figures, the baby grand piano at the foot of the escalators, and the classical Muzak seem to beckon not to the masses who drive up in cars, but to an elite who used to shop from their carriages. People have said the center is doing poorly, that a lot of the merchants are in trouble and rents have been reduced, that one of the problems is no one can find it from the freeway. (It's located along Interstate 5 just south of La Jolla Village Drive.) General manager Jim Hefel reports that there are two proposed access additions, both included in the overall general plan for the area, neither of which is in the immediate offing. In the case of a freeway off-ramp, "It's a little like the chicken before the egg. The density [of users] has to come first." He elaborates, "Most shopping centers are built prematurely in that they are pioneers into the area. They have to be, because they have to buy a lot of land at an affordable rate. But they have such impact,

they usually cause the surrounding area to develop more quickly. [However,] we have had a slowdown in development. We're in the Golden Triangle, we should have been further along [by now]."

What about the merchants? and the rents? Marketing director Kathy Fadden points out that the tenants who have left mostly suffered national bankruptcies of chain stores. Hefel says that individual rents have not been cut but deferred, with an amendment to their lease to get the money back later. "There has been no forgiveness of rent," Shari Johnson, Fadden's boss

(continued on page 26)

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Mailed

(continued from page 25)
and director of advertising for this and other May Centers shopping centers in the West, says that after questionnaires, telephone surveying, and "focus group" discussions with shoppers, they are directing their advertising to "correct" the lack of customer awareness of their tenants. They have an extraordinarily high percentage of about seventy-five to eighty percent specialty shops and only about twenty

to twenty-five percent national chain stores.

Describing other centers as "pretty much alike," and his as different, Hefel maintains that "each center should have a theme to itself. Twenty years ago shopping centers were brand-new, they didn't need an identity. Now you've got to do more, establish a theme and sell it, then have something on top of that. I think we're going to see more emphasis on architecture, that's going to become more competitive."

Industry publications such as *Shopping Center World*, *Chain Store Age*,

and *National Mall Monitor* reflect a consensus that the great growth rates of shopping centers are over, that future growth will be largely in the form of renovation of existing centers, or new urban malls.

Ernest Hahn, who says, "The name of the shopping center game is to get more people to your project," emphasizes that the development of shopping centers depends on two trade factors: "First, the trade area not being served — when this is the case it is of course primary; second, what other elements are being introduced on any given day that contribute to merchandising? Suburban shopping centers

were built basically for convenience, pure convenience. Instead of having to go to Main Street downtown, now Main Street is in your backyard. Horton Plaza is not dependent on the immediate trade area. That's why downtowns today have more likelihood of being successful — with social, cultural amenities, theaters, a whole new level of purchasing." I asked if he visualized an ideal shopping center of the future. "Merchandising changes hourly, daily. With improvements in

the electronic age, sophisticated computers, while shopping and distribution will be about the same, the physical plant, the bricks and mortar, will be reduced considerably in size. Standard items, food will be bought at home, by computer. I don't see traditional soft and consumer goods being bought electronically — the things we put on our body and wear we still like to feel, look at, and try on. In existing centers, eventually we'll start using the parking lots, building high-rise residences, offices that will bring more people close in. Because of the shrinking dimensions of automobiles, by the 1990s

parking lots can be half their [current] size."

Clairmont Square's Jack McCovey says, "The concept [of shopping centers] is very good, it's an industry I'm very proud to be in. It served a purpose, has revolutionized the whole way the American people shop. In twenty years shopping centers will probably be very different from now. They will be part of an indoor community. Maybe a twenty-story shopping center, with ten floors of apartments and condominiums, four or five of offices, businesses, plus shopping center and parking. If you're fortunate

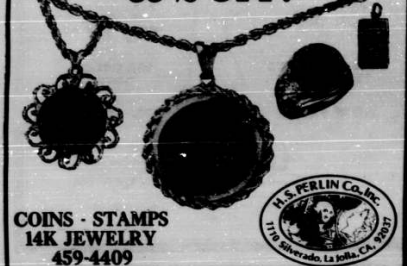
enough to have a job there, you'll never have to leave the building. They are becoming more and more community oriented. That's one place a lot of centers have fallen down. A commercial island, that's what it's there for, to make it pleasant for shopping. It's good in the respect that it simplifies things; bad in that it takes a lot of originality out of life. The question is, do you want originality or convenience?"

Sonny Stum, who works on special projects for the Hahn corporation, once compiled a list of 400 reasons why people go to shopping centers; he

mentions two of those reasons: "To look at people, and to be seen; and for therapy — to get away, and be alone with a group." He laments that the uniqueness of shopping centers started disappearing as they increased in number. He says, "Shopping centers should be an encyclopedia of San Diego from the retail, charitable, and cultural points of view." He also says, "Shopping centers could be like Disneyland. Disneyland is really the future. The places we live and work in should be as pleasurable as Disneyland."

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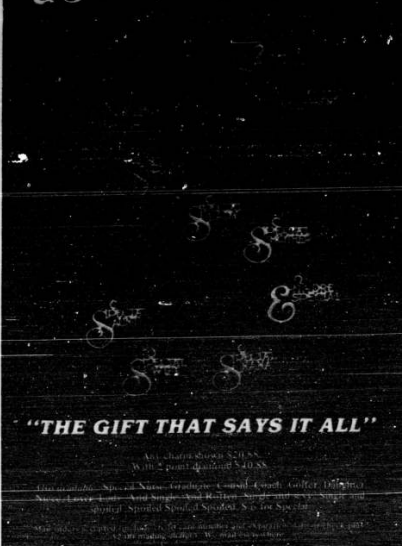
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THE FIENDS OF OLD DEL MAR

AT WAR WITH THE CROTCHETIES

A continuous hot wind surrounded me in Del Mar. The sun kept pouring down its rays from an azure sky as Santa Ana howled with Satan's breath. To be comfortable, I donned a bikini. And I did not expect to be victim of a curse.

I had just bought a cottage with a panoramic view of the vast Pacific and was about the mundane job of arranging furniture. Unlike the average housekeeper, I never had an array of cleaning implements. All that I had in the broom closet was "Daisy," a feather duster. Any woman who needs brooms, mops, dustpans, etc., should always make out a separate memo and make sure that on the way to market, it gets lost.

Each time that I took Daisy out for dedusting, I had inadvertently noticed some strange, prehistoric creatures p-e-e-r-r-r-g at me. If they were neighbors, then God forbid. They kept inching closer to my property, inch by inch, closer and closer. It was obvious that their

trifolicals were cheating them of full vision. What I saw were two billion bags, one with a camel's hump, huddled together, which made me think that they were trying to protect each other. Maybe they thought that I had escaped from some jungle laboratory. I thought of offering them a cold beer (it was h-o-t), but changed my mind. They had all the earmarks of being staunch backers of the Carry Nation Temperance League.

My imagination jumped to NEW HEIGHTS. I would give the grisly anti-dancers a little side show by twirling Daisy in the palm of my hand, like a master drum major. To get a better look, the pair took a half step nearer and held on to each other. As a finale, I beautifully pivoted my feather amigo, spinning and spinning it like a child's top until it swerved and stopped.

I bid them adieu by making a sweeping curtsy, but the two statues seemed glued to the ground, their facial expressions unaltered. I finally approached and asked if they

would like to play a game of "Drop the Handkerchief." That did it! Their obese veined legs wobbled off and disappeared.

All of a sudden my feelings for the best had changed for the worst. Was this an augury of failure? I could not help remembering the incident of a couple of days ago, when I had entered a local woman's real estate office here in Del Mar to pick up the keys to my house. She never looked up at me from her desk, just pointed a crooked finger, resembling a chewed pencil, to where the keys were. Being a good old solb, I had sort of expected a cheery welcome instead of that blunt glumness. I was glad that I had never met this woman before. My realtor had taken care of all detailed transactions, relieving me of that pain. (I learned later that this realtor had landed in a mental hospital, but why did I have to meet her?)

Suddenly, strange vibrations swelled in my mind like a bubble of disquietude about to burst. This was not a phantasm of my imagination. I

was not alone. I wondered who was hovering nearby and touching me. The devil's hot breath? The premonition dawned that a skilled sophist was trying to snuff me. I became disoriented, scared, and rigid. It was some evilness, which I was unable to decipher. I heard of some people who are cursed, but this couldn't happen to me.

I was surprised one day when one of the "creatures" came over to introduce herself: the female Kraggin. She brought some goodies. I was skeptical of this sudden display of neighborly generosity. She was the youngest of the surrounding horde of crotcheties, with a mound of black dyed hair and, resting on a pronounced belly, a pair of cocoon in front that would strain a size-D bra. She was well balanced, as her posterior equaled her other protuberances. I could see through her B.S., though I went along with it until it became a daily occurrence. One time, when she was visiting a sick relative, the male Kraggin came over and asked me out to dinner.

Who needs him, I thought. I figured that he must be missing those two warm volleyballs to sleep on. I was again surprised on another day when Mrs. Puke came over to get a better look at me. (I was far from crotchety, but I was literally a child compared to those wrinkled porping crotcheties, all of whose vile names I've twisted here, along with many of most others). Her wretched physiognomy was not to be easily forgotten, along with her hump. After she crowed about her ill husband, our conversation evolved around my buster about getting myself a pet bunny goat to eat the weeds in my yard. Of course, I added that I would give my empty beer cans and wine bottles for desert to the goat. Her place-ner wiggled frantically and her parting words were that she and the other neighbors (meaning the other six crotcheties) would have THE LAW after me.

It was most fortunate for me that I had a good-size lot, almost one-third of an acre, with streets on all sides except the back. So by California standards at least, I was by myself and not near anyone. Toward the back corner of my lot was the colony of the weirdo crotcheties.

One late afternoon when I was driving out of my driveway onto the street, on my way to a garden party, I saw Puke bring her husband home from the hospital. I was near enough to ask the ailing man how he felt. His words were: "After looking at you, my dear, I feel much better." The old girl did not like that one bit. Her eyes squinted at me in poisonous reflection.

Next house to Puke's was the B-bombs', real bags of the first water, who had a rental apartment in front of their house. There was a continuous change of tenants because, I was informed, the male B-bomb kept peeking into the tenant's windows, day and night. He apparently found this to be a fun game, especially if there was a lady tenant in residence. He had ideas, as old as he was. His corpulent madam did not thrill him anymore. Finally, the lady tenant moved on and he rented the place to a man who thought nothing of starting his automobile at five in the morning, banging the car doors, and running his noisy motor for a period of at least twenty minutes. Antipathy was my reception when I approached the B-bombs to ask if their tenant would

kindly discontinue his usual procedure of awakening me at that ugodly hour. Right there and then the excellent pair revealed themselves to be a lobal powder keg. I SHOULD HAVE KNOWN!!

It of a sudden, there was a rush of complaints. First the fire department came to look at my yard to investigate any possible fire hazards. They found none and left excusing themselves. The next was an inspector from the building department, County of San Diego, named Noble, who told me that a complaint had come to his office that I was building on my lot without a permit. He left. There was no building going on. Then another building inspector came, named Reimers, in answer to many complaints that I was building an eight-foot fence around my yard, which was against the law. He laughed and left. Next was the dog-catcher. He told me that complaints had come in that my little dog, a black cocker, was always out in the street. I told him that the only time my dog left the yard was to be petted by passing schoolchildren. The police were here several times over the weeks regarding complaints that my stereo was loud, that I had "put logs out into the street." The Hillbilly (whom I knew was directly in back of me) told the police that I had acquired chemicals on my house. That was really inventive! The cops came back after that investigation to tell me that they found no chemicals, not even water.

Just about now I was getting scared and mad, Mad, MAD. I was only consoled by a few of the other neighbors, whom I hardly knew but who told me that Mrs. Robinson (from whom I bought my house) had been bedeviled by the same troublemakers and that her son had made her sell the property and get away from it all. So there you have the place at such a bargain. When I met Mrs. Robinson during the process of purchase, she seemed to me a docile, quiet, and mousy type whose virtues, so I doubt, were many. If these stinkers made life miserable and impossible for her, then I surely was facing all the "flaming devils" and monsters belonging to Satan.

Yes, I was cursed. Each day Satan's acrimony toward me seemed more intense. He had installed hatred in me for those shriveled old asses who enjoyed scheming, "ad my disposition bad, by degree changed to one that I distilled. I heard indirectly that the oldsters had formed a daily gathering they called the "Round Table," in order to brew more witchery. AVALANCHE AFTER AVALANCHE.

I needed some solace. I could not mention my anguish to any of my new acquaintances; they would naturally think it was unreal and that I was non compos mentis. So for my health and welfare, down went a few glasses of sherry and the gloomy clouds didn't seem that dark. To put a little laughter into a dour situation, I thought of writing a humorous manual on "decorum for jailbirds." Twice during the past month I had been locked up in the tiny old cellblock in San Quentin for "disturbing the peace" regarding my stereo. A recital of injustice ensued. The local cops always came for me after my guests had left. I could prove nothing being alone. I often wondered how the deaf crotcheties could hear my

(continued on page 30)

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BY ELOUISE MACMURDO

Illustration by David Dietz

THE FIENDS OF OLD DEL MAR

(continued from page 29)
"low-toned" stereo; all but two were hearing aids. One of their trick maneuvers.

A good part of my monies was shelled out constantly for fines and fees to shyders. If I had come out here for "fun and sun," I was acquiring a remarkable inmate's pallor. With this continuance of RUSSIAN OLIGARCHY, I became difficult. I began to make mistakes, irritating little evidences of crumbling self-restraint. With demonic restlessness (yes, I was cured), I could no longer sit still, concentrate, or listen to what anyone was saying to me.

Between terms of my jailhouse living, I met a wonderful guy, the best fun man I had met so far. He was a lover of women and horses. His nickname was Curley and he's now dead. He had one curl on the top of his head, like a Kewpie doll. I was amazed how much booze this big hunk of masculinity could consume.

One afternoon, when we were invited out to dinner, Curley drove his convertible into my driveway. I didn't see him enter the house, so after a while I was looking for him around the yard and down the street and to my astonishment, I saw him across the road, gabbing with Mrs. Puke. I yelled at him to come and leave that crotchety ass alone. When he finally came in, he was semismashed and he told me that all he had said to her was his suggestion that the used his quick method to wash her feet; put one foot into the toilet and flush it. Repeat with the other foot. I had seen him wash his feet this way several times and thought it was unapologetically comical, but now he was at it. I tried to explain that these people are malicious and dangerous and that he must never speak to them again.

This type of thing went on and on, a different crotchety making the complaint, being backed up by all the other old asses; I became confused and scared. Malevolent thoughts flooded my mind.



Even if you say nothing offensive, they will scramble it into something foulcast.

As a result of Curley's chat with Puke, a few days later I was served with a legal complaint and after reading it, I had to sit down as my legs were folding under me. I viewed: "The People of the State of California, Plaintiff, vs. Elouise Macmurdo, Defendant." After reading paragraphs of acts of misdemeanor crime that I had committed, I then read another paragraph entitled Count II, and for a second and further complaint stated that the crime of Disturbing the Peace, Section 415 of the Penal Code, had been committed by said Defendant as follows: that said Elouise Macmurdo on or about April

25, and before the filing and making of this complaint, did then and there willfully and unlawfully disturb the peace and quiet of a person, to wit [then came the name of the beloved Mrs. Puke] by then and there making loud and unusual noises, by engaging in offensive conduct and using vulgar, profane, and indecent language within the presence and hearing of women and children in a loud and boisterous manner." (My comments.)

That needed a drink of sherry and I was becoming an alcoholic by drinking to drown my sorrow and inability to compete with my friends. I wondered who on earth besides myself could ever have received such a docket of non-American shit and I mean SHIT!

How could the courts of this land possibly issue such shit, especially after seeing those old bastards. Where was Americanism? Not in barbaric Del Mar.

Not knowing my attorneys (when I should have married one), I looked around and half decided on one by the name of Duncan, a lame brain. I sat squirming in his office, smoking cigarettes until the mood of bits became so high that I could not see him from across his desk, while he talked on the phone about some subject other than my case. Finally, after well over a half hour, he put the receiver down and tried to peer at me through the smoke and demanded a \$200 retainer. I gave it to him, much against my better judgment. I eventually decided to forget him and others like him and to represent myself, which was foolish in the face of those devious crotcheties. My word was like a snowflake falling on embers.

At the trial up in Occidental, all the crotcheties were present, huddled together. Mrs. Puke was called to the stand to tell the judge her problems with me. She was really a wonderful woman and volunteered out that I was on the street one day and called her a goddamn son of a bitch. I winced at that and wondered how her crotchety voice box could speak out her testimony that loud. After her diabolical remarks came those of her granddaughter, about sixteen, whom I had never seen before. She spat out her testimony (no doubt prompted word for word) which was just as malicious as Puke's. Apparently this granddaughter was the "children" referred to in the complaint. The judge asked me if I would like to say something in my defense. I said no. He then asked the gravel and at the end of the case I was fined fifty-six dollars. I wanted to tell the judge when I had the chance that I never had seen this young woman before, but it wouldn't have done me any good anyway, being cured.

This type of thing went on and on, a different crotchety making the complaint, being backed by all the other old asses. Some of their charges were: my loud singing at wee hours of the morning; taking my garbage and throwing it on their front lawns; throwing them with their lives; training my little dog to bite them; and — too numerous to mention — complaints of disturbing the peace. I became very confused and scared, freezing into immobility like a catatonic, looking but not seeing, knowing and yet unable to direct myself. Malevolent thoughts flooded my mind.

I went on a trip to New York, to escape from this madness, to visit all my pals there, in New Jersey. When I returned, I found that the grizzly harridans and their spouses had been busily scheming cabalistics. Police arrived were whizzing toward me from these well-established members of the anti-Elouise club.

I was informed that while I was away, the female Kingpin had been contacting some of my good friends, as well as other neighbors, asking them to testify against me, to have me put away so they could confiscate my property. (This sounded silly to me, but the courts of California are always very willing to take my silly matter under consideration.) She obviously felt that only a Satanic denizen (me) would have the nefarious gall to install a clothesline in the back yard. Her scheme flopped as everyone declined her plea. I wondered if the ever took a nap. Perhaps not, since there were very few chairs that could accommodate her hefty girthed muscles.

I had borrowed for the initiation of the notorious clothesline two garments: a wooten one-piece suit of long underwear, which Curley wore when he was leaning in the north, and a friend's oversized corset, both of which hung on one line, side by side, making a perfect marriage. One of the corset's garters and a piece of lacing caught the cuff of the long sleeve on the unmistakably masculine underwear.

The crotcheties viewed my unusual piece with much repugnance that they not only considered me a shameless and conceivably lustful, but said out loud that I must have been reared in some disreputable brothel. All biscalars were focused and refocused to the hilt of cross-eyed adjustment.

I heard one day that the Kingpin had broken up. The male Kingpin, a reprehensible philanderer, had found himself a more desirable chain lounge partner — a brazen chick whose curvaceous bosom was more befitting a six-8 bra, allowing him much more breathing comfort in a prone position. So he flew away like an avian bird from his spouse, abandoning the pair of mammoth boobs that had caused him much suffocation.

When the Kingpins evaporated from this crotchety gang, a couple of mouse-colored Golf Balls moved in. They were immediately indoctrinated into the clique of GERIATRIC MISANTHROPIES. My first encounter with these people was a phone call from the male of the species, not introducing himself, insisting I pay attention. It did not take me long to surmise who he was. He warned that they, along with neighbors (obviously the

crotcheties), were "going to put me away." Still reluctant to divulge his name, he hung up. I then traipsed across the street and memorized the new name appearing on the envelope of the disappeared Kingpins. I returned the Golf Ball's polemical call and when he answered, I shouted that he was a troublesome S.O.B. and told him most volubly to leave me alone. And then I banged down the receiver. I recognized the voice as that of the man who had just minutes previously threatened me! I sat down to get my breath, with another sherry, to ponder this new tactic and its implications. The crotcheties' hatred of me had become inexorable.

According to the Golf Ball, the crotcheties, in the past, had truly accomplished a-o-b-b-i-a-g. Now the new pair had hit the ball's eye. They started with a complaint to the ever-sages police that I was a reckless driver. I remembered the incident, when I had taken a turn, having the right of way, which was correct. They quickly rescinded this serious charge because the male Golf Ball was supposed to be blind, so it would be my word against the female Golf Ball, who always drove the old Ford poorly.

Taking my daily walk, I always had to pass the Golf Ball's house, as well as those of the other crotcheties. This was their good opportunity to get a close scrutiny of me, a looting which surpassed all their constant vigilance. On one occasion, when I continued up the hill, I took a breather and turned around to look at the ocean. To my amazement, I saw the male Golf Ball's noggin stretched out beyond the sparse hedge, wearing no eyeglasses at all, and when he spotted me, he quickly

withdrew. The male Golf Ball, I thought, must have hoodwinked the government or some insurance company by accepting surreptitious checks. His coming forth about his blindness as a disability was a farce, because he is not that totally blind.

My next encounter with the Golf Balls came when I was taking my usual walk. Tagging behind me was my beautiful white cat named Snowman. He kept following me and trudged along the street curbstone. Passing the Golf Ball's house, all of a sudden the female rushed out from her front door like a shattering volcano and screamed to me, "Get that cat off my property!" and attempted to kick Snowman off the curb. It would have been a waste of time to inform the rancorous nean that the street curb was the property of the city. My parting words were that she call the cops, as she was good at this. When I started to walk again, she spat at me.

Complaints complaints. Complaints were hitting me again like a sand storm. I must admit that the crotcheties were wizards at concocting scenarios never heard of before. The next venomous libel was forwarded to the City of Del Mar and stated that I purposely left my trash barrels uncovered, resulting in the propagation of rats. The inspector who responded to my home knew that I never left the covers off my trash cans (there were no rats, period, covers left off or on). He was also well aware of the cesspool mounds of what he termed the "oldsters."

The inspector had just left when I

(continued on page 32)

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THE FIENDS OF OLD DEL MAR

(continued from page 31)
was assailed by a dismal man who handed me his card as I invited him inside. He seemed aloof and somewhat taciturn, just squinting at me, trying not to make it too noticeable, especially when I had prolonged the reading of his business card. I was tired of reading cards of men with complaints. (Of course, if they were good-looking, then that was another matter; but this guy was not in that category.) His strange and peculiar attitude alerted me that something about him was ominous, so I proceeded to read: "Mr. Wilburn, representing the Mental Health Department for the Superior Court of the State of California in and for the County of San Diego." No wonder that he looked like a man from Mars! He then finally spoke and after explaining the preposterous complaints that the crotchets reported, I glared at him and flung his card toward my wastebasket and almost nicked the end of his long nose. I ordered him off my property and you can be assured: *He left in a hurry.* I think that he had visions of my pouncing upon him with the intent of strangling him, a perfectly natural thing to do, I suppose, for a mentally ill person. Or perhaps he feared my giving him a scalp job, Indian-wise. After he left, I needed another sherry, maybe more than one.

What Mr. Wilburn had written down in his little black book, you can also be assured, were not telephone numbers of harlots, but his

quick diagnosis of me as possibly having symptoms of a PSYCHOSIS PARANOIA NEUROSIS SCHIZOPHRENIA MANIC-DEPRESSION and many other insidious derangements.

I began to think that I was really cursed and that Satan was my buddy. I couldn't extricate myself from all these miseries and why was everything constantly going against me??? Where was I making such mistakes that caused all this horror — one thing after another after another without a respite.

A couple of days later, when my front door bell rang early in the morning, I was confronted by two official-looking men and a matron. They were prepared to seize me, THE MANIC, but instead, they handed me several legal papers: in short, a subpoena demanding that I appear at the "San Diego Psychiatric Division" for observation, examination, and tests, giving date and time with yards and yards of complaints about my conduct. I took a quick look at: People of the State of California . . . and then the names of the B. Bombs, Golf Balls, Hillbeams, and Pals, followed by "for the best interest and protection of Eloise Macmardo as a mentally ill person . . ."

Yes, I was plain nuts to have left a good providing husband back in New Jersey and drive coast-to-coast to buy a home in Del Mar to become enmeshed and entangled with a "full house" of tarantulas whose poisonous stings were encasing me slowly in a tight chrysalis prepared by Satan.

On the appointed day and time, one of my good neighbors accompanied me to the halls of

psychiatric ivy in San Diego, in order to witness me being tested, psychoanalyzed, and literally put through the meat grinder of questions and answers. We arrived in plenty of time and, after a wait of three hours beyond the scheduled time, I wondered about these psychiatrists keeping their appointments somewhat approximately on time. (Perhaps this was part of their analysis, an endurance test, probably squinting through peepholes to register my reaction after such a long wait, they probably had some "strong arm" of the law in hiding ready to pounce on me if I showed any signs of becoming obstreperous.) I had a wonderful gabfest with my gal friend, together with reading their assorted dull magazines.

Finally we were ushered into a large room and were seated at a long table facing my two examiners who sat opposite me. They smiled and seemed most congenial after introducing themselves. They were Drs. Lengyel and Hollinger. They were both good-looking and Dr. Lengyel was the older. It was not obvious that they both had a very different conception of me, the mad woman, as they acted elegant and affable and surprised, but they questioned me, together with their testing, and the whole exam was a success, not taking more than an hour. Then their conversation turned to personal subjects, which could have been chitchat over a teawagon. (I was happy that it was not the paddywagon.) We were then gracefully dismissed and I felt much relieved, much more so than the evil crotchets, who suffered defeat bitterly at my now being

CERTIFIABLY OFFICIALLY SANE.

My pleasant thoughts once back home were interrupted by the phone ringing and it was Sarah, who wanted me to spend a weekend with her. I always have fun with her and had had many enjoyable weekends in La Jolla.

When I arrived at her house in the Muirlands, she wanted me to drive her on a short errand to Pacific Beach. Approximately 200 feet from her home, on La Jolla Mesa Drive, I saw a car that had shot out of a side road, ignoring a stop sign as best I could see in the dusk. I was on the right side of the road facing this speeding, oncoming car when it collided square into me. Sarah and I were frantically ambulated to Claremont Hospital. I had a busted face and neck bones and clavicle pulled out of place, several lacerations together with a broken knee cap. My two front teeth were smashed. Sarah was severely injured, too, and bruised and cut all over.

The man who hit my car head-on was culture vulture Hockney Randolph of La Jolla, who came from a very wealthy family and had the reputation of doing any damned thing he wished. Instead of being arrested right there and then, he was allowed to go home as he was a g-r-a-a-m-m-a-t-i-c-a-l cop. (This, of course, isn't his real name, but he's still around here and would probably see to it that I got smashed up again if I identified him for what he really is — scoundrel!!)

The next day at the hospital two ambulance chasers were at the foot of my bed and one in particular wanted to represent me as my

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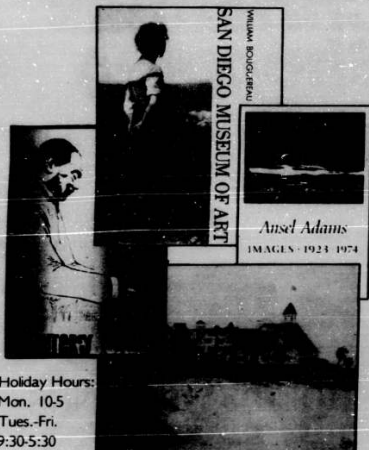
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THE FIENDS OF OLD DEL MAR

(continued from page 33)
attorney and he gave me his name: he was Ripp A. Deal, then a lowly and conniving shyster and now a bigshot judge in the downtown courthouse. I was too ill to talk about the case and yessed him all the way to the hall.

When I finally was discharged from the hospital, I had to hire a woman to stay with me because I couldn't walk with my still-slinging knee and was forced to use a wheelchair. More trouble from the curse of Satan.

My attorney later had arranged for me to go through another hell regarding appointments to see several doctors. "For the defense," And I did. One did not have to be a Phi Beta Kappa to see through the dirty windows of these medical quacks and frauds. All of their diagnoses of me were *fisherhoods* and all in favor of the detestable Hockney Randolph.

The trial was scheduled at the Superior Court in San Diego with Judge William P. Mahedy presiding along with a jury. During the trial, Ripp A. Deal's arguments were like something hidden in a haystack of idle prattle, punctuated with needles of dishonesty. Representing Randolph was a strong-jawed and luminous Clarence Darrow, prodigy who was most convincing with his forensics. He was a huge man and he literally crushed Ripp A. Deal by bearing down his large boot on Deal's milk-peddling moustache.

As I felt all along, the trial was

POLLUTED COLLUSION, and I was thus well assured when my effeminate and dapper doctor was called to the stand to testify, *supposedly in my behalf*. His first words were: I was on the verge of cirrhosis of the liver due to heavy drinking! He was a contemptible, two-faced rogue because I never had a liver test in his office or anywhere else. Apparently he thought that "hush money" paid off very well, much better than sitting in his office babying patients and fencing off women. He had now reached Rolls Royce class with the notorious Randolph and by so doing, had hit the jackpot.

When the trial was over, Hockney Randolph laughed aloud, even after he was proven guilty of drunk driving. I was left just enough of his family's money — or insurance company's — to pay my long overdue medical bills. Sarah, who dumped the devious Ripp A. Deal and got herself another attorney, made off with \$18,000.

Immediately after the trial I made an appointment with a doctor of repute, David B. Carmichael of La Jolla, to have my first liver test. The results showed that THERE WAS NOTHING WITH MY LIVER.

Their permitting despite the trauma of my injuries. The golf balls, now at the top of the fighting force of troublemakers, made sure that I received a notice: *appear in court*. An influential friend had tipped me off and told me to make plans to go on a trip, which I did. All the time I was away from Del Mar, I enjoyed myself and decided I must leave my home permanently. I had enough money

then to take a loss on my home and property if necessary. The sale price was offered for a "song" but there were strings attached. The buyers, I decided, would have to be black with no less than ten children. How the word got around so quickly, I never found out, though I confess that I made no secret of my desire to sell to a black family. I even made a trip to Santa Monica, where a black friend worked as a successful real estate broker, hoping she could locate such a family. The crotcheties had me pegged ninety percent daffy, and after hearing the bad news, they upped me the extra ten percent and classified me *hundred percent lunatic*!

Since the crotcheties hated children and animals, all of them visualized me little black kids romping and running all over their properties, scantily dressed and without parental supervision. The old asses were four-stricken at the very thought of these black hoodlums lolling all over the street and in their yards playing hopscotch and discarding candy and gum wrappers at random. Their bad tempers rose along with their blood pressures. One time, bumping into one another with nervous indignation, they finally assembled and discussed the CATAclysmic PLAGUE which was about to swoop down upon them like a black octopus. They unanimously agreed to sell their properties — and fast. They considered themselves too "highbrow" to live near black people with untrained and repugnant little savages running around wild.

The crotcheties had become very fidgety while allowing their imaginations to go wild, and needed

their doctors to check their heartbeats. They were in a state of shock. They further pictured the little black monsters playing ball and threatening their windows. One of the male crotcheties fell from his chair one time and almost broke his nose; a bumblebee just buzzed past him but he swore he had been hit by a hard ball.

The crotcheties also brewed more awesome addled thoughts by having to put up with the children's invidious actions such as smashing Coke bottles in the street, kicking empty beer cans all over the place. Their neighborhood would take on a very unkempt appearance. (And anyone who would drink beer, the crotcheties thought, was every bit as wicked as SATAN and his underlings; the crotcheties themselves always practiced temperance.)

One by one, the crotcheties hurried and trembled, got out their dusty valises and started packing, hoping to get away before the numerals arrived. Into the tattered bags of the Civil War era went dentures and all the other unlikables of old age: ear trumpets, pills for gas, stomach pumps, etc., etc.

I came back to Del Mar happy but sad that I had wasted my youth on such misery. I tried to sell my house or give it away to blacks, going to extreme lengths, but no one would consider it because it was in Del Mar. A black family would have had a horrible life, *curled* like mine. I now live in my old age and reflect the horrors that I went through by being a human target, placidness, plaything of Satan. Greed is a terrible disease as well as crotcheties.

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Help a Needy Critic



DUNCAN SHEPHERD

A vague sense of rue is apt to creep in when one looks ahead to the year-end movie releases, reminiscent of how one has undoubtedly felt when sizing up the unopened bounty beneath the family Christmas tree. All one has to go on in the latter case is general size, shape, weight, noise-level when shaken, and, what's most important, the individual gift-giver's seldom-opened dresser drawer of mono-grammed hankies, genuine cowhide wallets, and portable shoeshine kits testifies to the perennial and predictable ineffectuality of Aunt Ethel, Cousin Carl, et al. It is little different with movies.

For the professional critic, the seasonal usefulness can be heightened to full-blown gloom if he finds himself at this juncture a little short of worthy contenders for his annual Ten Best list and Cousin Carl's hopes on the Aunt Ethel and Cousin Carl's of the film world. I seem to remember saying

much the same thing before a not too distant Christmas Past. But the situation for me has never been grimmer than this year, when a check of my running tab of worthy contenders over the past eleven and a half months reveals a grand total of two.

This figure can immediately be upped by half, if I can trust my still-wet impression of Clint Eastwood's *Hombre*. I will have more to say about this movie in the near future; for the present, let it be said that I liked it more than anything to come along since — well, at least since Eastwood's *Firefox*, but quite a bit more than that, too. Eastwood, however, as industrious and unpretentious as he is, can hardly be counted for more than two movies per year or one per Christmas. It would seem unlikely, on the law of averages, that there will be another half-dozen movies as likable as this one among the dozen or so holiday releases, especially when such better-than-average prospects as the one by Walter Hill (*Border*, Dec. 2) and the one by Sidney Lumet (*Reader* upcoming)

have already been checked out and off. More specifically, to be pinning further hopes on such Aunt Ethels and Cousin Carls as Richard Donner (*The Top*), Tony Bill (*Six Weeks*), Norman Jewison (*Best Friends*), and Blake Edwards (*Trail of the Pink Panther*) is not an enviable position.

The thought of coming up short on the day of Ten Best reckoning makes me feel guilty somehow, as though I have fallen down on the job, not beaten the bushes as diligently as I might have. No good purpose, of course, will be served by flagellating myself now with questions like: should I perhaps have seen *Inchon*? *Hanagasa*? *The Last Tassamand*? It has occurred to me instead, as a way of shuffling off some of the responsibility, or, if you prefer, as an open abdication of a critical function I no longer seem to have the heart for, to solicit Ten Best lists from all readers who have gotten this far in the column (I think of this as an entrance requirement, not a reward). The number ten, as it always has been for me, is a maximum; the only necessity, again as always for me, is that the nominated movies be new to San Diego in the calendar year now ending; deadline is January 10. Andrew Sarris used to do something similar in the *Village Voice*, and as I remember, used to tabulate the results in order of votes received, all the way down to lonely little movies that pulled no more than a single citation. I imagine he had good reason, as I may soon find out, to discontinue the practice, and I can't promise what I will do with the entries. I don't, after all, write for the *Village Voice*, whose readership (as *The Top* helped demonstrate) is uncommonly disposed to sound off. If further inducement is needed: consider it democracy in action, consider it my education, consider it a shorthand Letter-to-the-Editor, consider it a contest of sorts.

How it could be viewed in the last-mentioned light might not readily be apparent. But the feeling that it somehow could, along with other feelings about Ten Best lists, was clarified for me, or was moved toward clarification, when I got hold of the latest issue of the venerable and venerated (in all circles) British film magazine, *Sight and Sound*. All true aficionados of film will want to have this issue for themselves. In it, the results are printed of the by-now traditional poll of the world's movie critics, conducted every ten years, to determine the "Top Ten" movies of all-time. A bit more ambitious in scope, obviously, than Sarris's reader poll, this is a feature guaranteed to hold the film fan in thrall hour after hour (minimum of two). The main — if not the whole — point of the exercise, as shown by the mere fact of adding up votes per movie, is to arrive at a Consensus Ten. This goal tends to belie the semantical nicety whereby the magazine distinguishes between "Top" and "Best" and asserts a preference for "round" over "objective" standards. To its credit, however, the magazine has

printed all 122 lists it received, and this enables the reader to ponder such minutiae as why Penelope Gilliant and Jay Leyda were permitted to stray beyond the cut-off of ten. To see thus arrayed the choices of 122 critics, it begins to seem possible, in the spirit of essay or poetry competitions, to turn the game around on the game-players and select a Top Ten of Top Ten lists — or a Top One. The stated convictions of the pollsters are not hard to endorse in principle. "Personal choice, open to idiosyncrasy and the mood of the moment, is less daunting than some impossible objective assessment." And surely such lists can, in some measure, have that same sense of vision and unity and individuality that works of art are supposed to have. Ideally, a glance at somebody's list of preferred movies ought to be as illuminating and intriguing (and inconclusive) as a glance around his apartment, or at his bookshelves, or into his medicine cabinet. Many of the lists reproduced in *Sight and Sound* serve that purpose nicely, although the ideals of unity and individuality get carried to almost monomaniacal extremes; when, for example, Julian Jebb includes four movies by Truffaut or Richard Grenier includes three by Eisenstein among their respective top tens.

Naturally, personal taste colors one's response to lists of movies as much as to movies themselves, and there is a temptation to feel warmest toward critics with whose one shares a particular passion. I confess I felt warm enough to remove my shirt when I came across *The Seventh Victim* on Nigel Andrews's list, *Night of the Demon* on Pascal Bouzard's, and *High and Low* on Susan Sontag's. Very much on the other hand, however, to encounter a selection as incomprehensible as, say, Enno Patala's of Jerry Lewis's *Which Way to the Front?* is not automatically and proportionately up-pulling. Not if, like me, you are attracted more to a notion of caudex expansion in film taste than to one of consolidation. Or to put it another way, I shall always be ready to hear a defense of *Which Way to the Front?* as one of the cinema's pinaches than to hear yet another such defense of Keaton's *The General* or Renoir's *Rules of the Game*. (Clues to the inclusion of *Which Way to the Front?* can be made, of course, among the escapades on Patala's list: Von Sternberg's *Anastasia*, Lang's *White the City Sleeps*, etc.) Along similar lines of thought, strong contenders for the top Ten list would be those of Raymond Durgand and Elliott Stein, for their large quota of movies unmentioned on anyone else's list, and that of Geoffrey Nowell-Smith, for his stubborn restriction exclusively to short films.

This, I truly regret to say, is not the rule. The prediction of Bob Baker of *Film Dope* — "I suspect 247 movies will tie for first place" — turns out to be woefully wide of the mark, and *Sight and Sound*'s hindsight comment, "We would not ourselves have been surprised," is perhaps a bit dis-

genuous. I myself would have been not merely surprised, but tickled pink. The reality, of course, is that in the four times this poll has been taken, *Citizen Kane* has increasingly solidified its position as the all-time runner-up — i.e., the movie which more people than any other have agreed to place at or near the top. Well over a third of the respondents (forty-five of the 122) cited this movie as one of the ten they would choose to take to a desert island. I see that as a blow against human diversity. The next nine are less in flux than I might hope, too.

It would greatly have speeded things along in my search for a favorite Top Ten list if I were to have simply eliminated all lists that included *Kane* or any of the nine

runners-up, but this would have been unfair: every list-maker is entitled to his portion of conformity. A somewhat speedier and fairer method, I found, would be the elimination of all those lists that, in a perfunctory nod toward objectivity, were arranged alphabetically or chronologically. That would knock off almost everybody, and I would then have little trouble narrowing down the remaining few to just Jonathan Rosenbaum, whose list satifies the principles of unity, individuality, etc., and contains at least one movie, *Providence*, that I myself like enormously. Also, I know Jonathan personally, and that sort of thing is a great help when playing favorites.

Some similar narrowing-down process

may need to be brought to bear on the *Reader* reader poll, assuming more than five or six entries. I should like to ensure more than five or six by offering a small prize to the contrast of my choice, but it would be a mistake to stick my neck out before I know what the *Reader* management is willing to spring for. Negotiations for said prize stalled after an exploratory session that went into the wee hours and cost the *Reader*, already, two candles and a half-book of matches from Stu Coss. The initial proposal I put forth, of an expenses-paid trip for two to the Universal Studios tour, was met with the counter-proposal: "What's wrong with just getting to see their name in print?" A pair of tickets to the Guild Theater (good Sunday

through Thursday only) and two cups of *café au lait* at Quel Fromage was met with: "Well, what about a *Reader* T-shirt?" "Or possibly a bottle of *Night Train*?" I chimed in, with an underdose of sarcasm that escaped my adversary. "No, really," he countered, "what's so bad about just getting to see their name in print?" It is a slow process, and a delicate one: any elevation of voice on my part, or use of the word "skiffing," tended to elicit steely intimations that the winner could perhaps be awarded my job. But not to worry. Something will be worked out. Meanwhile: send submissions (together with prize suggestions) to: Needy Critic, c/o *Reader*, P.O. Box — but you know, or can find out, the rest. □

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You Know How Critics Are



Illustration by Tom Voss

JONATHAN SAVILLE

Why does criticism have such a bad name?

The Naive Critic
Sviatoslav Richter (yes, that's really his name!) gave a concert last night in Gerbode Hall. The Russian pianist came in all dressed in a tuxedo, and there was wild applause before he even sat down.

Finally he sat down at the piano, raised his hands above the keys, and played. And how he played! His hands rolled up the keyboard and down the keyboard, white keys and black keys, sharp and flat, so that it really took your breath away. And to make things even more amazing, he knew all those millions upon millions of notes by heart, and he never forgot a single one.

It was also very exciting to see how he used the pedals. He would push them down and — boom!

The first number on the program was the

"Moonlight" Sonata by the great German composer, Ludwig van Beethoven. Richter played this well-loved piece so that you could literally see the moonlight! Later on the piece became very fast, finishing up with a big climax, which got the pianist a well-deserved round of applause.

This was followed by a piece by the great Hungarian composer, Liszt. The piece was called "The Fountains of the Villa d'Este," and the way the Russian maestro played it you could literally see the fountains, rising and falling. It was as if the whole piano had turned into a pool of water!

The pianist took a well-deserved rest after that, and then on the second half of the program he played a modern piece by the Russian composer Prokofiev, who is better known for "Peter and the Wolf." This Sonata No. 8 was not at all as bad as you might have thought. There were several hummable tunes, and it didn't often sound like the inside of an automobile factory, the way a lot of modern pieces do.

When the program was over, the audience applauded a very great deal, and Richter took several bows, smiling as though he was really pleased. Then, after three or four bows, he walked back on the stage and went right to the piano bench! There was a gasp of excitement from the audience — an *accolade*! — and since I was already on my way to the exit, I had to sit down hurriedly in the nearest empty seat.

It certainly was worth it, because the Russian maestro played the very popular and well-loved "Prelude in C-Sharp Minor" by his great fellow countryman, Rachmaninoff. What an experience! He put his hands out over the keys, stepped down on the pedal, and — boom! And he knew this piece by heart, too, even though it wasn't on the printed program.

It will be a long time before anybody there last night forgets this magnificent concert by the world's greatest piano player.

The Grader
The Wormwood Players' performance

of *The Perfected Forest* in the Fair Grounds Auditorium is very good. It is not the best performance of this play you will ever see, but except for some parts of it that are not very good it is in general very good.

Outstanding in the cast is Herbie Altman, who is very good as Alan Squier, the main character. Margie Evans is also very good as Gabby Maple, the heroine, and Ed Evans, who is Margie's father in real life, is good as Gabby's father Jason Maple in the play.

Robert Hudson is good as Mr. Chisholm, Blanche Sweet is very good as Mrs. Chisholm, but Charles Drew Clark is not very good as Gramp Maple, Gabby Maple's grandfather. As Duke Mantoe, the dangerous criminal, Morcy Parsons is good, but he is not as good as he could have been. It would have been better if he had played the role with more oomph.

The sets, by Mary Lee Evans, are very good, and the costumes, by Eileen Altman, are brilliant. The lighting, by Janice Evans, is good.

The play was directed by Herbie Altman, who also plays the part of the main character, Alan Squier, and he does a good job, especially in the Second Act, which is very good. It was a good idea of the Wormwood Players to put on this show, because it is a very good play, especially the Second Act. One trouble is that you can't hear some of the voices too well because of the great noise done.

The Pedest

Dr. Katschura enlivened the Sunday service at Saint Silas Episcopal Church last week with a performance of one of the earliest cantatas J.S. Bach composed during his Leipzig period. Bach had spent some six years as Kapellmeister to Prince Leopold of Anhalt-Cöthen. But he could scarcely have refused the offer to take the place of the recently deceased Kuhnau, as Director of Music and Cantor to Saint Thomas's school in Leipzig. The wisdom of the composer's move was confirmed by the subsequent death of Leopold, for whom Bach composed a funeral music characterized by several splendid double choruses, a deed of piety which included the composer's temporary return to Cöthen to conduct the work himself. Further titles were added in succeeding years as additional signs of Duke's success in his new role: the Duke of Weissenfels granted him the title of Kapellmeister, and he was appointed Court Composer to the King of Poland and the Elector of Saxony. It would be several years more, however, before the composer found occasion to achieve what

many consider his consummate master-work, the *Mass in B Minor*, based on a theme of its dedicatee, King Frederick II of Prussia. The work opens with a keyboard fugue in three parts, given the rubric "Reverence" (which, in typical Baroque playfulness, is identified with the acoustic superscription "Regis inus cantio et reliqua canonica are resoluta," the initial letters of which spell out the name of the musical form; the same device is used in the following "Thematia regii elaborationes canonice," the initials of which form the word "Thea," so far interpreted). Here we see examples of Bach's bold doubling not only of accidental sharp notes of the scale, but also of the *semibrevis* note, which, according to the harmonic rules obtaining in Bach's time, were not permitted to be doubled because the raised note is compelled by its very nature to rise upwards, mount, ascend, or alter its pitch in the direction of increased vibrations per second.

The performance of the cantata was well received, with Dr. Katschura directing as usual from the organ keyboard, and pleasing work by several of the soloists.

The Wit
This eclectic and chaotic production of

The Three Sisters was memorable the way an operation for cancer is memorable: one does not recall it with pleasure, but one is unlikely to forget it. Director Lee Strasberg was notable chiefly for his absence — an absence, let it be said, we can scarcely get too much of. His principal function seems to have been to encourage each of the actors to establish an independent kingdom, governed by its own laws, and conducting its national affairs as though no other country existed. Sandy Dennis, for example, whose every stage appearance raises questions as to the continued viability of the legitimate theater, chose to disguise her intent unappealing of her speech patterns by continually smashing herself in the mouth with a spasmodically twitching hand. If her aim was to indicate Irina's self-destructiveness by attempting to administer a KO to the character, more's the pity she didn't succeed. As to Kim Stanley's Masha, one wonders whether this plump, bloomy, middle-aged lady with her fraudulent British accent and tendency to outbursts of hysterical sobbing would not have done more justice to her calling if she had opened a fish-and-chip shop in Mayfair. Geraldine Page's performance as the oldest of the three sisters, Olga, was nota-

ble mainly for the familiar Page voice, as mellifluous as a dentist's drill, and the familiar Page facial expressions, as abject as the gripper. Indeed, the unique bit of casting that had any sense in it at all was the inspired choice of Shelley Winters as the vulgar, boring, common-minded, empty-headed, slatternly-looking Natasha: a natural, if ever there was one. The only important quality Miss Winters lacks is an ability to act, but it would no doubt be churlish to demand of her something the other players in this production are equally ungenerous with. The chief positive benefit of this abysmal *Three Sisters* — aside from its homeopathic value — is the occasion it has given this critic for one of his (speaking in all modesty) most concurring pieces of prose.

The Critic Preoccupied With His Own Affairs
Mme. Schwarzkopf's recital of "Songs I Love" showed a sense of dignity and responsibility which we wish could be emulated by some other members of her sex. She had clearly spent a great deal of time choosing the repertory and learning the material, quite unlike a housewife who spends all her time going to sales as Robinson's and letting cracker crumbs and frag-

ments of blue cheese accumulate on the Bokhara carpet. It was also good to know that Mme. Schwarzkopf loves some songs, and not merely herself. Her charming interpretation of Lehar's "Ich bin eine anständ'ge Frau" ("I am a respectable woman") seemed to have come from the heart and to tell the truth, where another performer might have made it seem merely coy and hypocritical; there are women enough who would be very merry widows indeed, if they could be sure of getting all the insurance money they have spent half their lives nagging about. Mme. Schwarzkopf's relationship with Geoffrey Parsons, her able accompanist, was exemplary. Great artist that she is, she recognizes that a recital such as this one is a collaboration between equals, and that neither can get along without the other. If I have any fault to find in this lovely concert, it is that the two artists failed to convey the undertone of bitter irony that lies in the melodic line and the harmonies of the song with which they concluded the program, "Home Sweet Home."

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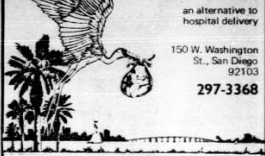
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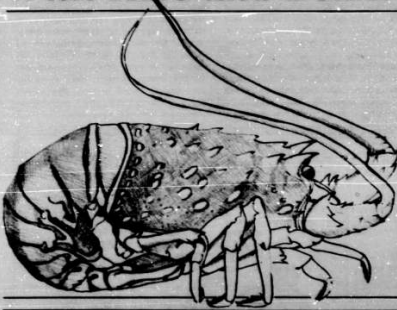
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2:00 a.m.)

My Aunt Bertha is the queen of the
Christmas bargain. In case you're igno-
rant of the tribal customs of the Indians in
the Pacific Northwest, the potlatch is the
winter festival ceremony which was origi-

nally practiced by the Chinooks, whose
celebrations involved not merely the ex-
change of gifts but the actual squandering
of one's possessions. It was believed that
the person who could give away the most
earned the greatest honor in the tribe. In
this gift-giving Aunt Bertha would have
put the old chiefs to shame.
As early as the day after Christmas she
begins accumulating her treasures for the
following year's potlatch. She buys only at
sales, often for the reduced price rather
than the intrinsic worth of the item. She
cannot resist a bargain, and she determines
her purchases on the basis of the amount of
the reduction in price. Under this system,
she has picked up yards of drapery material
to be given to friends whose houses have
been perfected by professional designers,

or she will hand you a shirt or item of
clothing several sizes too large. "But what
a bargain," she cries as you gaze in awe at
a shirt ample enough for King Kong.
If Aunt Bertha would limit herself to one
or two of these marvels it would be possi-
ble to withstand her generosity. But who
needs six irregular sheets in zebra prints or
two gum-ball machines whose gum has
solidified to stones and whose release
hatch is broken? The worst part of the orgy
of giving is the disappointment that fol-
lows in the wake of conspicuous display.
As she views the portrait on velvet pur-
chased at a rummage sale, which now looks
so cheap in more opulent surroundings, or
the cut-glass vase with a chipped rim, she
will let out a sigh and mutter, "Some-
times life suffers in translation."

The other night to cheer her — Aunt
Bertha usually experiences moments of
anxiety about the potlatch festivity a week
or two before Christmas — I suggested
that we try a new restaurant in Mission
Beach, Newport Annie's. She was so busy
pondering whether a 1923 Encyclopedia
Britannica with only four volumes missing
would make a good gift for my son, that at
first I couldn't persuade her to come with
me. Then I said the magic words, "It's a
bargain."

A bargain! Well, why didn't I tell that
from the start? And it was indeed! Lobster
she loved! The feast, I told her, was
based on Puerto Nuevo in Baja California.

"Puerto Nuevo," she repeated, and im-
mediately asked out the door.
In the past Aunt Bertha and I had often
had high-spirited times in Puerto Nuevo
with the natives. We were always of ad-
venture, but most especially the natives
choosing the restaurant where we were to
enjoy our lobster. At times Aunt Bertha
preferred to eat in the noisy spots, places
where youths drank beer and sang and car-
ried on. At others, she sought out the more
modest establishments that catered to older
tourists. The drive down to "Newport," an
American call it, changed our priorities,
not merely for the rice and beans and lob-
ster, but for the sense of release in being in

a foreign place, free of the daily round.
"What an idea," Aunt Bertha doled,
her copious chest heaving. "To bring
Newport to San Diego." She zigzagged in
and out of traffic in fear that the lobsters
would be sold out before we got to Mission
Beach.

"Oh," Aunt Bertha observed as we en-
tered, "isn't this the old Debauchery res-
taurant?" She shivered in anticipation
when she pronounced that name. Indeed, it
had been the site of the old Debauchery with
its dark interior and fireplace, and subse-
quently the Debauchery was followed by a
restaurant with pretensions to elegance,
That Place on Mission. As Newport An-
nie's, it had gone to haste fasty;
minimalist decor, canned music that
blared, and an entire cadre of young wait-
ers who seemed to have graduated from the
One-Hour Instant Waiters School.

"Such lovely young men," Aunt Bertha
lambasted sympathetically. "They're nice,
so very nice, you can tell that they're good
to their mothers. But don't they know that
I'm married?"

Considering the simplicity of the menu
— a pound or a pound and a half of fresh
lobster, rice, beans, tortillas, all for ten
dollars — and the scanty number of diners,
it seemed miraculous that we could be
overlooked.

"Ten dollars for a full lobster meal,"
Aunt Bertha said, "how could we go
wrong? What a bargain." She repeated this
three times in thirty seconds she stood up,
filled her lungs with air, and solemnly
"you-heard" to the waiter and asked for
some tortilla chips. "Ah," replied our
young waiter brightly, "chips it is. Com-
ing up." Then he did a che-che-che up
and vanished. "Oh, I love the vices here,"
Aunt Bertha continued, "so Mission
Beach, like you know, it's a bummer that
we're starving but like cool, man, cool." Lack
had not deserted as entirely. We caught
another waiter by the arm and he brought
us our tortilla chips. "Hot they're not,"
muttered my dear aunt.
"So what shall I tell you?" she asked
rhetorically. "It's true that the weather is

sippy. It's true that the chef, he works in a
hot kitchen, he's maybe existed to fresh
air. But if the heat in that scullery
Hawaiian shirt also keeps the food door
open, it won't be Puerto Nuevo, it will be
Puerto Alaska."

At that crucial moment, the food ar-
rived. The lobster resided on a cold plate,
the rice and beans were served in separate
dishes but with portions intended for
communal dining. Aunt Bertha dug in —
initially, because they didn't have lobster
picks that night. "Lobster is food fit for
gods," she exclaimed dramatically.
"Maybe I'll have two of these dinners.
Why not? For an extra ten dollars I'm a
spot." Then she broke off abruptly and

asked me, "Is your rice cold?" Since we
shared the rice from the identical dish I had
to answer in the affirmative. The rice and
beans were tepid. Unable to endure the
room temperature as well as the cold food,
Aunt Bertha beckoned to our young
waiter, asking whether the rice could be
heated up for us. The waiter plunged an
index finger into the rice. "That's not
cold. That seems warm to me."

Aunt Bertha cast me a sidelong glance.
She hoped I hadn't noticed the finger in-
serted into the rice. "You mustn't say what
he looked like, if he was short or tall or
kind or brutish. He would lose his job, I
couldn't sleep nights. We're in Mission
Beach, right? So he uses his finger for a

thermometer, we have to go with the flow,
we have to get down, get down, right? We
have to be casual. Cash is the name of the
game."

A few minutes later the rice was re-
turned heated. We didn't have the energy
to send back the beans to be rewarmed.
The lobster was good though somewhat
watery. More accurately, it didn't have
very much flavor, either from resting too
long on ice or remaining in the boiling
water too long.

Aunt Bertha crushed the claws with her
bare teeth, delved into tiny tight places
with her pincer. She dipped the tortillas in
the melted butter, the while connecting
how Newport Annie's could be improved.

"Let's face it, the lobster here is not like
Remington's in Del Mar. But Remington's
charges twelve dollars a pound for lobster
and the smallest one there is three pounds.
Definitely Newport Annie's is a bargain.
Only, they must heat the serving plates,
they have to keep the food and the room
warm. Also, it doesn't have Mexican at-
mosphere. I don't mean they need some-
beros on the walls, it just needs some-
thing." She glanced around wistfully. "I
loved the bargain. Maybe I'll give this
restaurant as a gift certificate to someone;
for ten dollars, why not? But it's not like
the original Puerto Nuevo." She sighed
again. "I don't know why it is that some
things just can't be translated."

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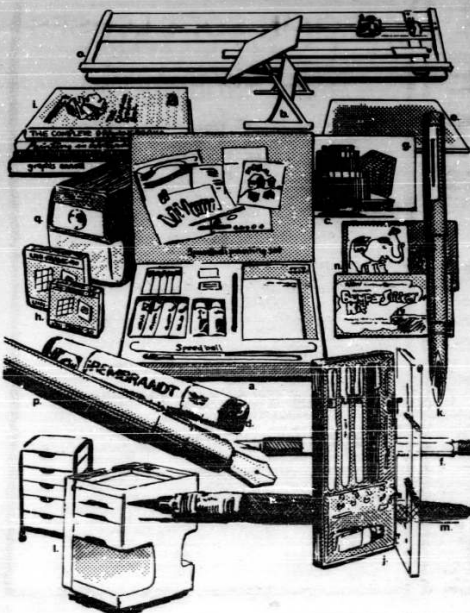
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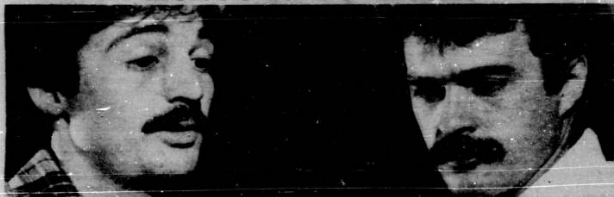
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Leave It To Them



Richard Machado, Christopher Ray

JEFF SMITH

At present, San Diego theater is offering basically two kinds of productions: those for the family — lively Christmas specials, "for young and old alike" — and those about the family itself. Into this latter category fall plays like Frank D. Gilroy's *The Subject Was Roses*, at the Gateway Theater, Kaufman and Hart's *You Can't Take It With You* at the Coronado Playhouse, Slawomir Mostek's *Tango*, or the *Need for Order*, recently at the UCSD Theater, Lanford Wilson's *Silk of July* at the Marquis Public Theater, and Dick Goldberg's *Family Business* at the Marquis Gallery. A mixture of the farcical and the frank, this combination is a sociologist's dream, since a majority of the plays probe the complex interactions among the members of a family — be it small (three in *Roses*) or huge (twelve, at last count, in *You Can't Take It With You*). And most center on a moment when a fundamental change — or the need for one — occurs in the group as a whole. If one went exclusively to the Christmas specials around town, then 'tis the season to be jolly. But if one were to attend the dramas about family life, many of which are done compellingly, then 'tis the season to be, if not morose, then at least speculative about the intricate, fragile nature of the family unit at the present time.

Gilroy's *Family Business* is a case in point. Written in 1978 — and having the weakest script among the dramas about family life now showing in San Diego — the play's onomastic title suggests its central concern. *Family Business* depicts the changes that occur in the Stein household when Isiah, the seventy-four-year-old head of the family, decides to alter his will shortly before his death. Isiah's four sons — more occasional boarders than brothers — believed that their father's \$1.4 million

estate would be converted into liquid assets and would be divided among them equally, and had planned their futures with this understanding. As with Tim Cleary's return home from World War II in *The Subject Was Roses*, and Arthur's impulse to "reform" his rebellious family in *Tango*, the revised will functions as a catalyst in the Goldberg drama. Expectations are thwarted, motives are revealed, and the Stein family, barely held together by its dying patriarch and the money each member was to inherit, threatens to collapse.

The four sons are a cross section (crafted too efficiently) of competing attitudes toward the family tradition, their views shaped by either greed or guilt. Bobby, the eldest, is a quick-tempered athlete who dutifully runs the family's toy stores and shoots imaginary basketballs at doorframes. The least aspiring and talented of the four brothers, Bobby has never recovered from the death of his girlfriend Alice. Phil, the second born, is a compulsive overachiever, a "super-shrink" psychologist who wants the "best and most" of everything — a trait he displays in act one. After Isiah announces a change in the will, and then in Phil's plans, Isiah has a stroke. Told to phone a doctor, Phil does; but instead of saying there's an emergency, he claims everything's fine — lying in the belief that his original inheritance is still valid. Norman, age twenty-eight, was in an auto accident that resulted in his mother's death, a tragedy that arrested his growth and caused him to assume her role in the home. And eighteen-year-old Jerry, in the home at least, is a closet homosexual. With good reason. When the tradition-bound Bobby to find out, he'd murder his youngest brother.

The glaring differences among the characters are one of the major weaknesses of the play. As the brothers vie for their share of the holdings, manipulate each other's private guilt, and discover sordid

truths, *Family Business* often verges on becoming little more than a three-act shouting match. The characters are, at best, two-dimensional. Except for the unbelievably sinister Phil, who would fit nicely into a mystery by Agatha Christie, the few deftly drawn — Bobby's macho jockhood, Norman's guilt over his mother's death, Jerry's homosexuality — are clearly intended for stark contrasts, not realism. The neatly defined differences also lend themselves to a predictable series of confrontations, each generally resulting in obvious, smug effects.

Other mechanical devices abound in the play. It signals its plot points with a heavy hand. Its easily anticipated revelations recur with egg-timer regularity, and a Big One, framed by a melodramatic dissolving of the theater lights, concludes each act. And the play's denouement borders on — but fortunately doesn't cross over to — an absolute resolution of the family's apparently insurmountable problems. In many respects, *Family Business* stacks of studied calculation, and at times it reads as if it were written for a course on writing plays.

Of interest, however, is the way in which the family tradition is reworked. In a majority of the plays mentioned earlier, youth attempts to change the too-rigid (or too-lax) nature of the home. In *Family Business*, the father's revised will performs this task. Like the Old Testament God he worshipped, Isiah Stein knew full well the sins of his children. Thus he devised a system of checks and balances into the new will. Expecting a quarter of a million dollars in cash, some of which he has already spent, Phil instead receives a trust fund for his psychological "foundation." Norman and Bobby, who most resemble their parents' conservatism, are given the home and the business; and Jerry also receives a trust fund (to be watched over by Norman and Bobby), the interest from which he can live off. Needless to say, the arrangement is unsatisfactory to

several of the brothers — Phil attempts to blackmail Bobby, for example — and their mutual hatred surfaces at the announcement. But the will, which forces them to come to know each other (and to accept, as best they can, their differences), does ensure a continuance of the family, based upon mutual reliance. Isiah Stein thus stabilizes his household from the grave, in a sense.

Were its production of lesser quality, the Marquis Gallery Theater's version of *Family Business* would be either a definite no-show or recommended solely to scopophiles buff. But some fine individual performances, and the capable direction of Julian Schembri, give the play a better treatment than it may in fact deserve. The one flaw in the production is its atmosphere of unrelieved conflict. Playwright Goldberg knows how to release tension, through the constant anger of his characters, but he has trouble building it except along predictable avenues. And though it appears that Schembri and his cast have taken every opportunity to temper the play's many emotional excesses, the production still has a fairly consistent level of shrill intensity that is unbroken, for the most part, by softer modulations of tone and more versatile dynamics.

The solid performances of the cast at the Marquis make critical assessment of the production a non-issue; they are worthy of note, even if the play isn't. Playing one of the least likable (and believable) creatures in contemporary drama, Christopher Ray is competent as Phil, the morally bankrupt psychologist who would benefit from lengthy analysis — or prolonged incarceration at Bellevue Hospital. As Norman, the character attempting to harness his family's centrifugal urges, Richard Machado has some touching moments. Rudy Steinfield's Isiah, the dying patriarch, has a sense of quiet, authoritative wisdom. And Mike Turner, as Jerry's lover David, plays his bit part with credibility.

The work of Norman Miller and Kevin McDermott deserves special mention. Miller and McDermott play Jerry and Bobby — the homosexual and the homophobe, and the most antithetical of the four brothers. Both performances, studies in admirably controlled intensity, are first-rate, especially when played in tandem. Their confrontation scene, in particular, is excellent, with Miller's subtle yet insistent defiance being matched effectively by McDermott's domineering, visceral responses. The real drawback to their work is the script itself, which treats Jerry and Bobby a half step above mere stereotypes. Nonetheless, Miller and McDermott practically will believably, multidimensional creatures from their essentially skeletal roles. And based on their performances, each merits more complicated parts than *Family Business* has afforded them. □

Off the Cuff

What would you disinvent?



Kevin McDermott
High School Sophomore
Norm Miller

Definitely the car. It's the only thing I don't like about the States. It makes people's lives so impersonal. You drive from point A to point B, usually in a hurry and always concentrating, never relaxing. I feel very disconnected from everyone when I'm driving. I grew up in Vienna where there are buses, trams, and the underground. You can get anywhere in five city very fast. You also find a sense of belonging. There's great support for the little, diverse neighborhood scene. Here, everyone drives to the shopping centers and hits at least ten stores, all offering similar merchandise. I've been here eighteen years now and I still think that San Diego isn't a city, it's a series of like communities joined together by freeways.



Kevin McDermott
High School Sophomore
Norm Miller

High school, for one. Nowadays you don't learn nobility. The teachers are getting a lot older and half of them couldn't even pass a math exam on the subjects they're supposed to be teaching us. They don't make it interesting and are more concerned with the good-offs, so if you're half smart you just kick back and wait until you're old enough to get out. I think you can learn a lot in contemporary school or trade school because at least there they're preparing you with the skills you need for the real world. In high school you get bored for dumb things — talking in the library or associating out by the wall. I feel younger people are also capable of driving at fifteen and should be allowed to get their licenses. You take driver's ed at fifteen but they make you wait a year to drive.



Kevin McDermott
High School Sophomore
Norm Miller

The telephone. I like to talk to family and friends, person-to-person. The phone seems so impersonal. There are times when I'll be in my backyard and I hear the phone ringing. Part of the yard goes down the side of a hill, so I'll run up thinking it's one of my daughters calling. Some guy will be on the other end: "Hi, we're up the street doing some remodeling. . . . Every day I started getting these calls from people selling a service. I finally found a way to get rid of them. I say I'm missing and I can't do anything to the house. I know a phone comes in handy if you're in trouble or sick, but for other general communication it would be nicer to have a whole bunch of carrier pigeons or to use drums.



Kevin McDermott
High School Sophomore
Norm Miller

Jealousy. I envy people who don't have it. My old boyfriend was very good looking — dark, wavy hair, deep blue eyes, mustache, six-one, 185, and athletic. One Sunday he told me he was going to go fishing with his best friend. I was very suspicious. We always did things together on Sunday. About a week later he confessed that he had taken his best friend's girlfriend to the pier where they sat in the car making out all day. I couldn't believe it. I imagined all kinds of weird things. She's one of those bleached blonde who wears lots of makeup and really tight jeans. The odd thing was, he's extremely religious. He married a goody-goody, housewife wouldn't melt-in-her-mouth girl from church that his father picked for him. I fell in love and married a real nice guy.



Kevin McDermott
High School Sophomore
Norm Miller

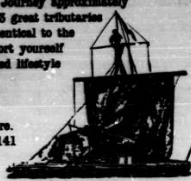
Factories, cars, and trucks. Factories come out. They pollute the air. Chains saws and bulldozers that chop down trees. I like lots of trees. Fishing. I like looking at fish but not catching 'em, killing 'em, and eating 'em. And that goes for whales and seals, too. They just kill 'em to make perfume and coats and stuff. If I could, I'd have it like it was a long time ago. People would live in the woods. You'd only cut down trees you needed to build a house or make a fire. There'd be no guns, not for killing. If you did kill something, you would eat it. People would grow food and trade things. The houses wouldn't be real close together and you would ride horses to get from place to place. You would know your neighbors and you wouldn't see signs everywhere that say "Neighborhood Watch."

— Lin Jokary

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California Cut \$11.99
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Is your hair too straight and hard to manage? You time & has no body and needs volume? Now is the time to reshape your hair with the most popular perm & method in Europe. Leave your hair soft and looking natural (includes cut).

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Long, beautiful nails are now in fashion for that special evening. Can't wait for a nail fix.

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Offer good only with this ad and these stylists: Cheri, Karen, Lisa, Nametti & Tom. Expires 12/23/82.

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Please call me at: (619) 488-5735 or write for complete resume to: W.J. White, 3652 Mission Blvd., San Diego, CA 92109

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KILLER CHRISTMAS DEALS AT MARK THE SHARK

**Space Jockey
Video Cassette
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Fits all Atari and Sears
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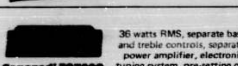
Audiovox System 1800S
With built-in 5-band equalizer, 40 watts of power.
Devada 4-way speakers with 100 watts included.
List \$299.95. Entire system now only



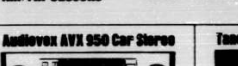
**Toshiba personal portables
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**Tancredi TC7000
LED Digital
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36 watts RMS, separate bass
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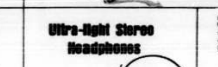
Audiovox AVX 950 Car Stereo
Electronic, digital, 12 station, push-button,
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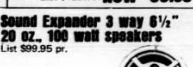
Tancredi AM/FM Cassette
In dash stereo, locking fast
forward din-C size, refurbished.
Model TC 2010, list \$99.95
Now \$29.95



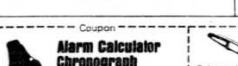
**Kon-tech
Push-Button
Telephone
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List \$129.95
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Mini chassis for small imports
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**Jogging Stereo
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Complete with headphones
List \$109.95
Now \$24.95
Cassette with FM-\$41.95 or
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150 EQB-2
100 watts, low level input, refurb.
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**Ultra-Night Stereo
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**Sound Expander 3 way 8 1/2"
20 Hz., 160 watt speakers**
List \$99.95 pr.
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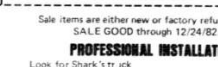
**Alarm Calculator
Chronograph
LCD Watch** List \$69.95
Now \$14.95
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List \$2.79
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Section 2 Events, Theater, Music, Film

Dreams Of Light

"The true color of Christmas is
black. Black of winter, black of
night. Black of the east wind, of
longing shadows beyond the
freight."

from A Book of Christmas
by William Suncorn

In Iowa, that's the way the
winters were. Black and cold.
The days were short and the sun,
when it shone, came in at an
oblique angle that gave
everything a bright, but brittle,
glow. Shadows seemed to creep
across our hill well before noon
and nighttime never seemed far
away. During the day, the sky
was usually a flat flannel blanket
of gray, but at night it looked
like black glass and was sated
with stars. This was the sky my
brother and I would scan on
Christmas Eve, as we sat
secretly, out of bed and bundled
in blankets, our cheeks pressed
against the window as our breath
moaned and faded in icy
swaths on the pane.

It was the night sky that
framed the town lights and set
them off like jewels, the warm
yellow lights beaming from
street lights and church candles,
sharp white lights dancing on
our cat's hood, glinting off the
snow, and the Christmas lights

flickering on trees, winking
behind curtains, outlining
porches and doorways, wrapped
around lamp posts and strung in
endless garlands down the streets
of Davenport. It was a spectacle.
It seemed magical. On winter
nights like that, we thought
anything could happen.

A child's sense of wonder is
fragile and fleeting (mine
crumbled when a fourth grader
cornered me on the dodgeball
court and informed me that
there was no Santa Claus and
any kid who thought there was
was a stupid baby) but
fortunately, while some
Christmas fantasies may have to
go, there are other substitutes,
and one of the most satisfying is
Tchakovsky's Nutcracker.

On December 18, the
Nutcracker will be ninety years
old. During its lifetime it has
become one of the most widely
performed and best loved ballets
in the world. This season the
California Ballet Company and
Palomar College are reuniting
their Nutcracker productions.

While Stage Seven is presenting
a full length ballet of The Magic
Girl, the International Festival
Ballet is doing Cinderella, and
the American Ballet School's
Children's Dance Theatre is also
appearing in concert.

The California Ballet
Company's Nutcracker is a lavish
production based on a lavish
production from page 5, col. 21.

their twelfth annual, features
seventy-five dancers in 160
roles, with full orchestral
accompaniment. Evening
performances are at 8:00 p.m.,
Friday through Sunday,
December 17, 18, and 19, with
matinees at 2:30 p.m. on
Saturday and Sunday only. All
performances are at the Civic
Theatre in downtown San
Diego. For more information
call 236-6518.

The third annual presentation
of the Charles Perrault fairy tale,
Cinderella, will be presented by
the International Festival Ballet,
Friday through Sunday,
December 17, 18, and 19 in
Sherwood Auditorium in the La
Jolla Museum of Contemporary
Art, 700 Prospect Street, La
Jolla, and on Monday and
Tuesday, December 20 and 21 at
Mount Carmel High School
auditorium, 9550 Carmel
Mountain Road, Encinitas.
All performances are at 8:00
p.m. For information call
693-4641.

Another Nutcracker opens at
the Palomar College Theatre
Tuesday, December 21, with
additional performances
Wednesday and Thursday,
December 22 and 23, and
Sunday, December 26. This is
Palomar's second production of
the ballet, and features dancers
from the New West Ballet
School as well as Palomar
Petipalvanos original. This,



The Beep Goes On

My husband walks around
with a pager attached to his
pants that beeps when someone
wants to talk with him. My son,
at his school, plays with a
computer that teaches him how
to add and subtract and gives
him an electronic pat on the
back when he feeds it the right
answers. Machines remind us
that a person we have
telephoned is not at home, and
instruct us to leave a message at
the sound of a beep. And we do
it! We are at the dawn of a new
technological era and real
human contact is no longer
guaranteed in our daily lives.
But it does exist. The human
spirit will prevail over the beep,
beep, beeps. One of the best
ways to experience some good
old-fashioned human contact is
to participate in a concert of folk

music in an intimate setting.
Opportunities for this activity
will be rich in San Diego this
weekend. At the south end of
town the Great Roots Cultural
Center will present seventy-
one-year-old singer-composer
Earl Robinson in a program of
his music. Robinson set out to
study "serious" music in New
York in the 1930s, and ended up
at the Federal Theatre Project of
the WPA, where his interest in
labor movements and other
populist causes blossomed (he
later ended up on Joseph
McCarthy's infamous
Hollywood "blacklist"). It was
during this period, when he was
twenty-six years old, that he
wrote the song "Joe Hill," which
Joan Baez popularized forty-four
years later when she sang it at
Woodstock. Robinson's widely
varied musical interests are
reflected in the diversity of the
performers who have sung his
songs. Paul Robeson, the
powerful black bass-baritone,
immortalized one of Robinson's
favorites on page 5, col. 11.

On My Parade

My idea of a really interesting
parade would be this: First of all,
at the very head of the parade
you have Aeneas in a toga,
carrying his post, decrepit father
on his shoulders, and the grizzled
old greeter keeps telling these
Henry Youngman graven in the
original Latin while Aeneas
keeps shouting at him to shut
up. And then you could have
Marrin Barber in a puffed-down
suit putting a snappy pack of
trained Chihuahuas through
their paces. And every once in a
while one of the Chihuahuas
could scamper away, only to be
trampled by a high-sheeled
marching band. After that
would come about thirty very fat

people dressed up as dancing
trees. An act like that would be
perk up any parade.
And then you could have the
Supreme Court in their robes,
all riding in the back seat of a red
convertible, waving at
everybody and giving their
opinions on things as they went
by. As far as floats, I would love
to see one which depicted the
assassination of Rasputin; or a
colorful float with a theme like

"radiation sickness"; or maybe
Annette Funicello on a Chianti
buge. As grand marshall, I'd
want either Carol Channing,
Truman Capote, Gold, or
someone who is still alive. At
some point along the parade
route, I would like there to be a
herpes scare.

Don't expect Aeneas, but
each of other notables will be on
hand to help inaugurate San
Diego's first "Christmas in the
City" parade, this Saturday,
December 18, from 11:00 a.m.
to 1:00 p.m. Senate-elect Pete
Wilson will act as grand marshal
of the cavalcade.

The parade promises a strong
turnout of local politicians such as
John Bates, Susan Golding and
families; Roger Hedgecock, Lacy
(continued on page 5, col. 2)



Illustration by David C. Chapman

READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 88353, San Diego, CA 92188.

Dance

Dance Concert, the Stage Seven Dance Theatre will present performances of the ballet "The Match Girl" Thursday, December 16 through Saturday, December 18, 8 p.m.; Sunday, December 19, 2 p.m.; Sunday, December 19, 2 and 7 p.m., Old Globe Theatre, Balboa Park. 234-6471.

Holiday Ballet, the Ballet "Cinderella" will be performed by the International Festival Ballet with Kathleen McHugh, Scott Benson, and Marie Haskell, Friday, December 17 through Sunday, December 19, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, and Monday, December 20 and Tuesday, December 21, 8 p.m., Mt. Carmel High School auditorium, 9950 Carmel Mountain Road, Carmel Heights. 931-4630.

"Dance Jam," creative baroque dancing in an atmosphere free of smoke and alcohol, is held each Friday night, 8 p.m. to midnight. Interval Snacks. El Centro Hotel, Seventh Avenue and Ash Street, downtown. 239-1713.

Ballet Performances, the California

Ballet Company will present "The Nutcracker," Friday, December 17, 8 p.m.; and Saturday, December 18, 2 and 8 p.m., San Diego Civic Theatre, 207 C Street, downtown. 236-0510.

Spiritual Dancing and Song, a program of solo-style group activities for all ages and requiring no partner or previous experience, will be held Saturday, December 18, 7 p.m., University of San Diego, 2403 Dunes View Drive, San Diego. 298-1012.

Fundraising Dance to benefit La Casa de Puerto Rico, and featuring music by Chiquita La Grande from Los Angeles, will be held Sunday, December 18, 7:30 p.m., 139 West Broadway, downtown. 263-5958.

"Free Form Delight," a chance to do improvisational dance in a fun environment, will be held Sunday, December 18, 8 p.m., Peninsula Dance Arts, 2095 Chatsworth, Ocean Beach. 273-2461.

Dance Concert will be presented by the American Ballet School Children's Dance Theatre, Saturday, December 18, 8 p.m., Parker Community Auditorium, La Jolla High School, 750 Naurios, La Jolla. 270-9110.

Ballet, "The Nutcracker" will be presented by the New West Ballet, the Palomar College speech, theatre, and dance department, and Palomar College Community Services, Tuesday, December 21, 8 p.m.; Wednesday, December 22, 2 and 8 p.m.; Thursday, December 23, 2 and 8 p.m.; and Sunday, December 26, 2 and 8 p.m., Palomar College Theatre, 1160 West Mission Road, San Marcos. 744-1150.

"Dance Jam," creative baroque dancing in an atmosphere free of smoke and alcohol, is held each Friday night, 8 p.m. to midnight. Interval Snacks. El Centro Hotel, Seventh Avenue and Ash Street, downtown. 239-1713.

Ballet Performances, the California

on the novel by Ann Rand about an avant-garde architect, starring Gary Cooper and Patricia Neal, will be shown Thursday, December 16, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Films in Spanish, including *Narrated en Clasicos*, will be shown Friday, December 17, 8:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"Superfilmshow! Film as Art for Kids," a series of films circulated by the American Federation of Arts Film Program, concludes with a showing of seven short films, Saturday, December 18, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Ocean Film Series continues with a showing of *The Poseidon Sea* and *Fronts of the Sea: The Lord Kelly Bell*, Saturday, December 18, 1:30 to 2:30 p.m., Scripps Aquarium, Scripps Institution of Oceanography, 8602 La Jolla Village Drive, La Jolla. 452-4287.

"Voyage Distant," a Soviet film about the life of Maxim, one of a trilogy, will be shown Saturday, December 18, 1:30 p.m., Scripps for U.S.-Soviet Friendship, 5211 Beech Street, San Diego. 234-5401.

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of his enormous cars, will be shown Monday, December 20, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"The 10 Steps," Alfred Hitchcock classic tale of espionage, will be shown Wednesday, December 21, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Rockie of the Year," a 1975 film about what happens when a young girl wants to play baseball on her brother's team, will be shown next Thursday, December 23, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Simon of the Desert," a movie based on the life of the Fifteenth Century saint, Simon Stylites, will be shown Thursday, December 16 through Saturday, December 18, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9109.

"What to Remember to be Happy," a film for children based on the book by Dr. Free John, will be shown Saturday, December 18, 2 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9109.

Films for Children, including *A Very Merry Cricket*, a movie about a cricket who plays a card on his wings to remind himself to be happy, will be shown Saturday, December 18, 1:30 to 4:30 p.m., National City Public Library, 200 East 12th Street, National City. 474-8211.

Resonance Choral Music will be presented by the USC Madrigal Singers and the Southern California Early Music Concert, Sunday, December 18, 8 p.m., Salt Institute, 1000 Beach Towny

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TO LOCAL EVENTS

Pines Road, La Jolla. Free. 453-4100 x228.

Cello Concert, Czech cello Mike Sallo will perform at a concert sponsored by the Music Committee of the Jewish Community Center, Saturday, December 18, 8 p.m., Jewish Community Center, 6079 54th Street, East San Diego. 583-3300.

"To Sing for a Better World," a concert by singer-songwriter Carl Robinson, will be presented Saturday, December 18, 8 p.m., Grand Rivers Cultural Center, 1947 5th Street, Golden Hill. 372-5209.

Christmas Concert in the Park, featuring the March Field Air Force Band and organist Janet Jacobsen, will be presented Sunday, Dec-

ember 19, 1 to 3:15 p.m., Organ Pavilion, Balboa Park. Free. 235-3111.

Folk Music will be performed by Peggy Watson and Tom Heiman at a post-holiday fundraiser to benefit the California Nuclear Weapons Non-First-Use Campaign, Sunday, December 19, 4 to 7 p.m., Abruzzo School, Hornblower and Graham, Pacific Beach. 576-1897.

Christmas Concert, featuring the Chancel Choir, accompanied by an organ and other instrumentalists, will be presented Sunday, December 19, 4 p.m., First Presbyterian Church, 2001 El Camino Real, Oceanview. 757-3560.

Christmas Carols will be sung by

the Saint Bridget's Youth Choir and the Saint Basil's Choir at Sunday, December 19, 4 p.m., Saint Bridget's Church, 4715 Cass Street, Pacific Beach. 463-5200.

Holiday Concert will be presented by the San Diego County Symphony Orchestra, and will include works by Beethoven, Wagner, Bach, and Mozart, Monday, December 20, 8 p.m., Horace Mann Junior High auditorium, 4345 54th Street, San Diego. 295-2941.

Winter Concert will be performed by the City College Vocal Ensemble and the College Chorus, Monday, December 22, 8 p.m., City College Theatre, 14th and C streets, downtown. Free. 265-7366.

Special

Opera, Handel and Gluck will be presented in English by the Pacific Lyric Theatre, Friday, December 17 and Saturday, December 18, 8 p.m.; and Sunday, December 19, 2:30 p.m., San Diego City College Theatre, 14th and C streets, downtown. 465-5608.

"Christmas in the Park," a fundraising event to benefit the Marine Corps Theatre Association and featuring snow globes, hot wagon rides, pictures with Santa Claus, music, and an appearance by the Balboa Theatre, will be held Sunday, December 18 and Sunday, December 19, 9 a.m. to 5

p.m., Sixth Avenue and Laurel Street, Balboa Park. 584-1484.

Children's Program, including entertainment by name artist Martha Horninger, will be presented by the Friends of Pacific Beach Library, Saturday, December 18, 2:30 p.m., Pacific Beach Library, 4626 Ingraham Street, Pacific Beach. 773-9581.

Nature Tours, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. 291-8271.

"Santa and the Christmas Elf," a holiday puppet show, will be presented by San Diego puppet lab

International Festival Ballet "Incredibly superb" SD Evening Tribune

Cinderella

Choreography Erling Sundt
with Kathleen McHugh, Scott Benson, Marie Hofffield
December 17, 18, 19 at 8:00 pm
Sherwood Auditorium
La Jolla Museum of Contemporary Art
A presentation by United States International University

All seats reserved
\$7.00 Admission
\$5.00 Students, Seniors, Military
\$3.00 Children under 12 years

Box office hours
1:30 - 6:30 pm
open on performance dates until curtain
telephone reservations 454-6267 or 493-4620

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The Basket
Picnics-to-Go
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A unique & thoughtful Christmas gift for Spouse - Employers - Friends - Clients - Family - Business Associates. We will mail one of our attractive gift certificates to you or a friend. Selections include our traditional Country Basket (\$22.50), Gourmet Basket (\$25.50), Vegetarian Basket (\$25.50), and a special Holiday Basket (\$28.50). We also prepare a wide variety of fruit baskets and party trays.

In The Basket

Price includes delivery in San Diego. 549-4574



Who's the last person on your Christmas list? You!

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\$6.00*
Good for ONE CLASS at Mission Hills—El Cajon
Call 299-9001 for information
(* New students only)

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337 W. Washington 140 E. Main St.
—Mission Hills —El Cajon

"THE NUTCRACKER"

Choreography by Marius Petipa

SAN DIEGO CIVIC THEATRE
FULL ORCHESTRA—2:00-8:00 pm
December 17th—8:00 p.m.
December 18th—2:00 p.m. & 8:00 p.m.
December 19th—2:00 p.m. & 8:00 p.m.
\$13.25—\$13.50—\$9.50—\$2.00—\$1.75

DOWNTOWN PARADE

Christmas in the City 1987

Saturday, December 18th
Starts at 11 a.m.
The Parade will start at Broadway and Front Street, travel east to Fifth Avenue, turn south on Fifth Avenue, travel through the Gaslamp Quarter, ending at "L" Street.

This is the big one. Don't miss it!



"THE MATCH GIRL"

All performances in the OLD GLOBE THEATRE, Balboa Park
December 16 - 18 at 8 pm December 19 at 7 pm
Saturday & Sunday Matinees,
December 18 & 19 at 2 pm
Tickets: Evenings \$10, Students / Seniors \$8;
Matinees all tickets \$6
On sale at Sears and all Ticketron outlets.
Old Globe box office open daily from 10 a.m.

READER'S GUIDE

Marie Hitchcock and her sister Gen Engman, Sunday, December 19, 1, 2, and 3 p.m., Puppet Theatre, Balboa Park, 466-7128.

Boat Parade, the annual Mission Bay Christmas Boat Parade of Lights will be held Sunday, December 19, 7 p.m., along the Mission Bay shoreline, Mission Bay, 276-1466 or 488-5251.

Bird Alert, a twenty-four hour taped message telling what interesting birds can be seen where in the county, a service of San Diego Field Ornithologists, can be heard by calling 435-6761.

Radio TV

"Donovan's Reef", a 1961 comedy set in the South Pacific, starring John Wayne, Dorothy Lamour, and Lee Remick, will be broadcast Thursday, December 16, 9 p.m., Channel 6.

"The Tin Star", Anthony Perkins and Henry Fonda team up as a sheriff and a bounty hunter determined to combat crime in this 1957 western that will be broadcast Friday, December 17, 1 a.m., Channel 6.

"Headline", Tony Curtis stars as the famous magician in this 1953

biography/drama that will be broadcast Friday, December 17, 3 a.m., Channel 6.

"Poland: Two Weeks in Winter", a docu-drama chronicling the events in Poland in December, 1981 when the country's military operation smothered the Solidarity trade union, will be shown Friday, December 17, 9 p.m.; repeats Saturday, December 18, 2:30 p.m., Channel 15.

"Sabrina", a 1954 comedy/romance starring Humphrey Bogart and William Holden, will be shown Saturday, December 18, 1 a.m., Channel 6.

"Say Goodbye, Maggie Cole", a recently widowed actor overcomes her grief by working in a Chicago slum area in this 1972 drama starring Susan Hayward and Darren McGavin that will be aired Sunday, December 18, 1 p.m., Channel 10.

"Brigadoon", a 1954 musical about a Scottish hamlet that comes to life only one day every hundred years, starring Jane Powell, Van Johnson, and Cyd Charisse, will be shown Sunday, December 18, 8 p.m., Channel 15.

"I Regret Nothing", a musical film biography of French pop singer

Edith Piaf, will be shown Sunday, December 18, 10 p.m., Channel 15.

"My Name Is Nobody", Henry Fonda stars as an aging gunfighter who wants to hang up his guns in this 1974 movie that will be shown Saturday, December 18, 11:30 p.m., Channel 10.

"The Outside Man", a 1973 action movie with lots of killers, starring Ann-Margret and Roy Scheider, will be shown Saturday, December 18, 11:30 p.m., Channel 8.

"Sing It Yourself Mouth", a San Francisco tradition in which an ad hoc group of choruses leads into residents in singing Handel's Messiah, will be broadcast Sunday, December 19, 7 p.m., KFRS-FM 89.

"Tell Me That You Love Me, Junior Moon", a 1972 movie about three young disabled people who decide to live together and challenge the world together, starring Lita Minnelli, Ken Howard, and Robert Moore, will be broadcast Sunday, December 19, 9 p.m., Channel 10.

"Houseboat", a 1958 comedy starring Sophia Loren as a housekeeper who steps in to care for Cary Grant's motherless children, will be shown Monday, December 20, 1 a.m., Channel 6.

"We're No Angels", a 1955 movie starring Humphrey Bogart and Joan Bennett about three convicts who break out of a well-known prison in time to save a family from ruin, will be shown Monday, December 20, 9 p.m., Channel 6.

"Where the Red Fern Grows", a drama about a boy's devotion to two hunting dogs and how his experiences teach him about responsibility and growing up, starring James Whitmore and Beverly Givens, will be shown Tuesday, December 21, 9 p.m., Channel 6.

"Call Santa", children can call in and talk to Santa Claus and Mrs. Claus as they make their annual radio appearance, next Thursday, December 23, 2 p.m., KFRS-FM 89.

Sports

College Football, Ohio State University and Brigham Young University will meet in the Holiday Bowl, Friday, December 17, 6 p.m., San Diego Stadium, 283-5888.

Friskie Clinics, the Southern California Freestyle Association will hold Friskie clinics every Saturday, noon to 2 p.m., Sea World Drive and Interstate 5, East Mission Bay Park, Free, 273-1441.

Women's Basketball, the SJSU Aztecs meet New Mexico State, Sunday, December 18, 7:30 p.m., Peterson Gym, SJSU, 283-5286.

Men's Basketball, the SJSU Aztecs meet Howard University, Tuesday, December 21, 7:35 p.m., Peterson Gym, SJSU, 283-5286.

Lectures

Open Poetry Reading will be held Sunday, December 16, 7 p.m., Multicultural Art Institute, 425 Market Street, downtown. Wheelchair accessible. Free, 236-1521.

Bicycle Touring Through the Yukon Territory will be discussed by David Darnell who recently biked across from San Diego to Whitehorse, Thursday, December 16, 7:30 p.m., Natural History Museum, Balboa Park, 233-7144.

"Repression in Northern Ireland", a lecture by David Lowery will be presented Friday, December 17, 7:30 p.m., University Center auditorium, Revell College, UCSD, 756-3590 or 282-0945.

"Coolest of the San Diego Zoo", a breakfast lecture by John Harsh, assistant horticulturist at the San Diego Wild Animal Park, will be given Sunday, December 18, 8 a.m., San Diego Zoo. Reservations: 231-4515 x 412.

"Guatemalan An Eyewitness Report", a panel discussion with Elizabeth Cansino of the Mexican Committee of Solidarity with the People of Guatemala, Jan Cooper

of the Socialist Workers Party, and a speaker recently returned from living several years in Guatemala, will be held Sunday, December 18, 7:30 p.m., 1053 15th Street, downtown, 234-4630.

"The Sides of Winsor", a slide-illustrated lecture by Clint Hachett, a Space Theater announcer, will be held Sunday, December 19, 7:30 p.m., First Unitarian Church, 4192 Front Street, Hillcrest, 298-9978.

"Feminism in Spain" will be discussed by Lisa Berger, a journalism student at Hampshire College who recently returned from nine months in Spain, Tuesday, December 21, 7:30 p.m., 4761 Ocean Boulevard, Pacific Beach, 296-1447.

Galleries

"American Visions", a contemporary photo essay on the divergent aspects of an American project, by Joel Sternfeld, will be on view through January 29, a reception will be held Sunday, December 17, 6 p.m., Photography Center, 7468 Girard Avenue, La Jolla, 452-4066.

"A House", a show of a full-scale house facade installation and a series of gouache paintings by Roy McKelvey, will open with a reception, Friday, December 17, 7 to 10 p.m., and will remain on view through January 12, Santa Gallery, 852 Eighth Avenue, downtown, 235-8466.

Works on Paper by more than thirty artists will be on view at a reception, Tuesday, December 21, 6 to 11 p.m., and will remain on view through January 15, Capes Gallery, 6569 Ninth Avenue, downtown, 231-0946.

All Membership Shows, featuring works by all members of the Spectrum Gallery members, will be on view through December 26, Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9743.

"New Figurative Paintings", an exhibition of works by Margie Lee, will be on view through December 29, Seneca Falls Gallery, 908 E Street, downtown, 233-8964.

"Farmworkers", an exhibition of works in oil, acrylic, and pen and ink, portraying the lives of farmworkers and created by Domingo Ullao, will be on view through December 31, Grass Roots Cultural Center at Grape Street in Golden Hill. The program will begin at 8:00 p.m. For reservations and information call 232-5009.

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Unleash Photos of sea ships, by Scripps researcher James R. Lauder, will be on view through February 6, Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla, 452-4066.

The Beep (continued from page 1)

best-known works, "Basil for Americans," a concert theater composition for orchestra, singers, and talking pieces.

Frank Sinatra recorded Robinson's song "The House I Live In," and "Black and White," a song Robinson wrote with David Axton to commemorate the 1954 Supreme Court decision outlawing segregation in the public schools, but the top of the charts twenty years later when it was recorded by the rock band Three Dog Night.

Earl Robinson is an energetic performer who does more than simply "speak" when he gives a concert. Spend an evening with him this Saturday. Listen to him sing, and sing along with him in the Grass Roots Cultural Center at Grape Street in Golden Hill. The program will begin at 8:00 p.m. For reservations and information call 232-5009.

At the other end of the county, Johnnie Walker will perform his annual British Christmas concert at the Old Time Cafe in Leucadia. Walker grew up in Yorkshire, England and learned to perform when his parents would polish him up and sing along with him. His tales of Albert, a typical English boy exaggerated to the ridiculous, and his collection of Christmas wassailing songs (with a few Chanukah songs too, he says), have become an annual holiday tradition at the Old Time Cafe. By day he's an aerospace mechanical engineer, but at night Walker is transformed into a teller of tales and a singer of songs. It's enough to make a person switch off his computer and sing along. Join him Sunday night at either 7:30 or

temporary Art, 700 Prospect Street, La Jolla, 454-3541.

New Paintings on Canvas by Pol Mara will be on view through January 11, Wenger Gallery, 4681 Cass Street, Pacific Beach, 454-4444.

Watercolor Paintings by Max Springer will be on view through January 15, Mumford-Parker House Gallery, 1929 Front Street, San Diego, 239-8324.

"Sherry", a life-size installation reminiscent of the beauty of Black and white in Harlem, will be on view through January 16, San Diego Museum of Art, Balboa Park, 233-7931.

ings are compiled by	Ebenezer Scrooge, the grump whose	fourth annual production of this	at 8:00 p.m. and Sunday at 6:00 p.m.	every Se
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Theater listings are compiled by Jeff Smith; commentary is by Jonathan Saxille and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

BAH HOMBAGE
The California Performing Arts Centre for Children in San Diego presents a musical adaptation of Charles Dickens's *A Christmas Carol*. John Carradine, the veteran actor whose career spans four decades, plays

CELEBRATIONS: AN AFRICAN ODYSSEY
The Museum of Contemporary Art presents its

fourth annual production of this musical drama, written and directed by Ricardo Pitts-Wiley. *Celebrations* follows the odyssey of Jahari, an African princess, from the ritual celebrations of her homeland through a journey to the New World and her return home. The production incorporates elements of African tribal and modern dance, interspersed with original ballads and traditional and gospel music. The three-song score was written by Pitts-Wiley, Kent Brice and Lawrence Ciolek. *Celebrations* will run in repertory with *Journey to Myself*. (Sm.)

Golden Hill Community Center, 2222 Broadway (at Twenty-third Street), San Diego, through December 19. Friday

at 8:00 p.m. and Sunday at 6:00 p.m.
For information call 563-8336.

A CHRISTMAS CAROL
The Pine Hills Lodge offers Charles Dickens' classic story about the Christmas spirit. Scott Kinney, who has adapted the play from the novel, directs the production. Members of the cast include Jim Nelson, David Wynn, Ed Both, Andy Hall, Zack Mitchell, Michael Hall, Shannon Frode, Jory Romano, Catheline-Jones, Beth Levy, and Michelle Burgess. Debra Bartlett is the costume designer. (Smo. Pine Hills Lodge, through December 18; Friday and Saturday barbecue buffet at 7:00 p.m., curtain at 8:00 p.m.)

every Tuesday. The show, which begins at 8:30 p.m., is preceded by a workshop at 5:30 p.m. The workshop is designed to give people the opportunity to "go wild" on stage, offers instruction in the techniques and practices of improvisational comedy.

Grass Roots Cultural Center, 1947 Thirtieth Street, San Diego, Sunday at 8:30 p.m. For information call 739-6275.

FAMILY WORKSHOPS
Rehearsal this issue.

Margate Gallery Theater, through December 18; Thursday through Saturday at 8:00 p.m. Platoon Sunday at 2:00 p.m.

Director Kevin Mullin and his players the Marquis meet quite successfully. The pacing and energy of this production are such that they can almost make you overlook the essential shallowness of the script. Scott Ashe, who plays Ken, is the most compelling actor in the cast, effectively projecting the vulnerability and defensiveness of a man desperately attempting to re-establish his self-esteem yet afraid to take the

H.A.S. PINAWORE
The Lawrence Welk Village Theatre
staging the popular light opera by
Gilbert and Sullivan. Directed by Gai
Davis, the members of the cast
include Michael De Wites, Lenore
Turner, Ellen Freeman, James Cook,
Suzanne Guerin, Terry Leonard, and
Linda Wolfe. Davis has designed the
set and Michael Dearbough has
designed the lights. After the
performance, go to H.A.S. Pinawore.

Martin Katz, and Richard
Smymour. (Sm.)
Marquis Public Theater, open-end r
Wednesday, Thursday and Friday at
2:00 p.m.

**MURDER AT THE HOWARD
JOHNSONS**
The Lyric Dinner Theatre presents t
San Diego premiere of the
suspense-comedy by Ron Clark and
C.

Brisby, who has adapted the play from the original story, directs. Members of the cast are John Ezra Martin, Jill Harris, Barry Schaefer, Brisby, and Alan Goya, who has also designed the set and the lighting. The costumes are designed by Elizabeth Kolman, and the puppets are designed by Gary Prencott. (Sm.)

Marquis Public Theater, through December 26; Saturday and Sunday

THE RED SHOES
The Bowney Theatre is staging Robb Short's adaptation of the fairy tale by Hans Christian Andersen. Director William Withers has cast Bill Bartram as the villainous Snogg, who coaxes the orphan Karen (played by Laura Mills) into trying on the magical red shoes, only to be caught in a trap the forces her to dance under their evil spell. As the tale unfolds, Karen is

San Diego Repertory Theatre's
A CHRISTMAS CAROL
by Charles Dickens

by Charles Dickens



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A CHRISTMAS CAROL
The San Diego Repertory Theatre presents its seventh annual production of the Dickens classic, adapted for the stage by Douglas Jackson. This year's show, directed by Sam Woodhouse, is staged at the intimate Lyceum Theatre in new sets (designed by Mark Donnelly), new costumes (by Mary Gibson), and new choreography (by Patrick Nollet). The show will feature the Lyceum's new Musical Theatre Pipe Organ. James Brown is Scrooge, and Dennis Turner is Dickens. Other members of the cast include: The Ghost of Christmas Past: A. Jacobs, David J. Partridge, David Paton Price, Daphne Lee Ashbrook, Kristina Scarico, and Jenny Coppenhaver; The Ghost of Christmas Present: James Day, Jenny Coppenhaver; The Ghost of Christmas Yet to Come: James Day; the singing director, and Richard Jennings is the vocal director. (See 5.)

THE MERRY WIVES OF WINDSOR
December 24, Thursday, 8:00 p.m. through December 24, Thursday, 10:00 p.m. and Tuesday, December 21 through Thursday, December 23 at 8:00 p.m. Friday, December 22 at 7:00 p.m. Saturday, December 18, Sunday, December 19, and Friday, December

FESTIVAL OF CHRISTMAS
The Land's Players' Theatre offers its annual Christmas program. This year's production is *My Fair Lady* by Corderbury, with music arranged by Mary Smith, is set in the 1850s on the rugged coast of England. Jeffrey Mather, a young writer, discovers an old document that leads to the use of Christmas story. Scott uses the line for inspiration and people it with a variety of intriguing beings. Members of the cast include: Kristin Anderson, Deborah Kimmel, David Hunt, Lance Kold, Don Lunsborough, Tim Pearson, Carolyn Schmitt, Mary Smith, Robert Smith, and Susan Thompson.
Purchase tickets at the playhouse.
Christmas Dinner and the second document, and Susan Haskell the Christmas dinner. (Sun.)
Land's Players' Theatre through December 23, Tuesday through Saturday at 8:00 p.m. Matthew Anderson and Saturday at 2:00 p.m. Admission: \$10.
December 19, Tuesday, December 21, and Thursday, December 23 at 2:00 p.m.

necessary dies. Lie Wernsch, though her role is less psychologically demanding than Mr. Asher's, is memorably lively and amusing as the foul-mouthed, good-hearted, benevolent capitalist Owen. The other actors are somewhat less impressive, but almost all of them demonstrate a competent technique and a sympathetic identification with the characters they play. In general, this is community acting of fairly high caliber. If the characters do not quite engage the sympathies of the audience, that is less a fault of the acting than of the script. (Se.)
Marquis Public Theater, through December 19: Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

Crokers' will sing a selection of Christmas carols. (Sm.)
Lawrence Walk Village Theater, 8850
Lawrence Walk Drive, Escalante,
through January 2; Tuesday,
Thursday, Friday, and Saturday at 8:00
p.m. Matinee Tuesday, Wednesday,
Thursday, and Sunday at 1:45 p.m.
For information call 749-3448.

JOURNEY TO MYSELF
The Human I Ensemble is staging
Ricardo Pitts-Wiley's mythical retelling
of the beginning of the world, which
focuses specifically on the history of
black people. Utilizing elements of
mime, music, dance, and drama, the
production is directed by Pitts-Wiley.
Members of the cast include Richard

Howard Johnson Motor Inn. During the course of the play, several schemes evolve around Mitchell, a dentist, Paul, a used car salesman, an Arlene, Paul's wife. Directed by Jack Tygert, cast members are Sheila MacRae, Jack Heller, and Von Schauer. Sets for the production are designed by Tim Dantschick, and the lighting is by Theresa Stauffer. (Srn.)
Lyric Dinner Theater, Friday, December 17 through January 23; Wednesday through Saturday, dinner at 6:15 p.m., curtain at 8:00 p.m.; Sunday, dinner at 5:15 p.m., curtain at 7:15 p.m.; Matinee Sunday, brunch at noon, curtain at 1:45 p.m.

RAGS TO RICHES
The Paso Playhouse Youth Theatre is staging its first production, a musical melodrama by Avarand Harris, based on two popular plays by Horacio Algrata. Set in the late 1800s, the melodrama depicts Ragged Dick's rescue of young Mark, the elving match boy, from a burning building. For his efforts, Dick is given a well-paying job in a bank — another honest citizen given his just reward in the Algerian scheme of things. Directed by Jeanne Hall, cast members include Roy Edwards, Jason Anthony, Darren Chisum, Troy Vaden, Joan Kearns, Laura Wlosow, and Jim Simms. Lori McGinchien is the assistant director.

The Red Shoes

a play based on the fairytale by Hans Christian Andersen. Delightful holiday entertainment for the entire family.

Dec. 17-Jan. 2, Tues.-Fri., 7 p.m.
 Sat. & Sun. 2 p.m. & 7 p.m.
 Children \$3, adults \$5

CHOICE: VISITOR FROM ANOTHER PLANET
 Core Stage Productions — which performs its works in the local school districts — offers a new play by McDellie B. Neal. Two children, Billy and Nancy, are evicted from their home and journey in search of their father to the magic land of Zup. On their way, the children are aided by an alien being, Chaucer, who is searching for his own father — who disappeared after their crash of their spaceship. The children are rescued by an evil landlord who wants their property for "purposes of his own." McDellie B. Neal directs the production. (\$m.)
 San Polo: Fine Arts Center, 8053 University Avenue, La Mesa, Saturday, December 18, 11:00 a.m. and 1:00 p.m. For information call 469-8119 or 469-5309.

compassionate explanation of two human beings, and it was informed with a penetrating stilet into the nature of love. The 5th of July is a restrained, highly literate imitation of Chelov; its chief impetus seems to have been to exploit the currently fashionable preoccupation with "What happened to the generation of the Sixties?" And though it has a theme, and a message, both are modulated by fundamental errors in the technique of *playwriting*. 5th of July is a funny story—that much can be said for it. One of its chief strengths is a correlation. The one-liners struggle with the rapidity of Hitchcock. Taken alone, each individual bit of repartee is highly amusing. But eventually the repetition of sarcasm and zanyness wears one's nerves down, and the humor gets weaker and weaker. Wilson's intentions may be serious, but the

HANS CRISTIAN ANDERSEN
MiniCosta College presents a musical based on the fairy tales of the famed Danish writer. The production, directed by Larry Jorgenson, features four of Andersen's most popular stories: "What the Old Man Does is Always Right," "The Princess and the Pea," "The Ugly Duckling" and "Humpty Dumpty." Members of the ensemble, all of whom play at least four different roles in the show, include Patrick Donnelly, Chris Vetter, Margie Tate, Dave Miller, Andy Kayles, Steve Kraft, Deborah Billings, Eric Monington, and Lela Dawkins. (Sm.)
MiniCosta College Theatre, through December 18; Friday, December 17 at 7:30 p.m. Matinee Saturday, December 18 at 2:00 p.m.

Nicholas Kounellis, Robert Rauschenberg, and Peter Andrews. *Journey to Myself* will be in repertory with *Celebrations: An Evening* (Oct. 29).
Gabriela Felt Community Center, 2222 Broadway (at 16th and 17th streets), San Diego, through December 18.
 Thursday matinees at 6:00 p.m.
 For information call 563-8336.

MARQUESS MATINEE THEATER
 The Marquis Public Theater continues its Matinee Theater Project — offering plays on Wednesday, Thursday, and Friday afternoons — with two short, light comedies by Aron Oshov: *The Marriage Proposal* and *On the Harmfulness of Tobacco*. Gertrude Waggaman directs the production. Members of the cast for the two whimsical plays are Sofia Leras.

THE BOMBAY THEATRE
450 Elm Street, San Diego
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ORION THEATRE
202 C Street, downtown
236-0510

CORONADO PLAYHOUSE
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434-8856

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Patio Playhouse, through December 19; Friday and Saturday at 7:30 p.m. **Matinee** Saturday and Sunday at 2:00 p.m.

LEMON GROVE PLAYERS
Lemon Grove Junior High School
3146 School Lane, Lemon Grove
466-5578, 466-1445

LYRIC DINNER THEATRE
7578 El Capon Boulevard, La Mesa
464-1196

MARQUIS PUBLIC THEATRE
MARQUIS GALLERY THEATRE
1212 S. 12th St.
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**480 Fifth Street
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SAN DIEGO CITY COLLEGE THEATER
Thirteenth and C streets, downtown
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SAN DIEGO JUNIOR THEATRE
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surface of this play bears a horrifying resemblance to the sitcom patter of Neil Simon. These devices pose a nice



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READER'S GUIDE TO THE THEATER

SPONTANEOUS COMBUSTION
The improvisational comedy troupe continues its tradition of lunatic humor. Having recently undergone a facelift, the group — Ric Bar, Clay-John Safford, Jeff Watt, Wendy Warren, and Spiller Samorevino (with Byron LaChas as contributing scriptwriter) — returns to the Gaslamp Quarter, where it performs every Thursday and Friday at noon with all-new material. San Diego Mercantile Building, 818 Fifth Avenue, San Diego, through December 7, Thursday and Friday at noon. For information call 283-9972.

THE SUBJECT WAS ROSES
Here's a writer's decade later — in 1974 instead of 1964 — from D. Gilio's Pulitzer Prize-winning drama. A road story would be graced with references to agent orange, body bags, and moral devastation. But the play about the return of a soldier after the Second World War has little to say about earth-shaking holocausts, and nothing happens in it that has any impact on the outside world. Its scale is much smaller. In minute, naturalistic

detail, the play focuses on the return of Tim Chazy and on the macabre of the Chazy household — which, in effect, young Tim is seeing for the first time. The Gaslamp Quarter Theatre's excellent production of the play, directed by WB Simpson, effectively sustains its winning, tense mood throughout, as well as its consistently realistic feel. Simpson's pacing is precisely offbeat, and his touch is particularly apparent in the ways he has his actors — Christopher Lewis as Tim, Nevaire Perry as Tim's father, and Jane Worman as Tim's mother — reveal motives, and their darker sides, to the audience in effect. Tim tries to open one door to his father, and not shut the one long held open for his mother. And the performances of Perry and Worman beautifully demonstrate how difficult that action can be. What Perry and Worman do is humanize their characters (many of whose traits are unlikable), giving them depth, sympathy, and believability. And though he is certainly competent as Tim, Christopher Lewis is less credible than Perry and Worman in the production, possibly because his character functions both as the play's mediator, its jooner, and as

the harbinger of its occasional, though never overdone, sentimentality. The technical elements of the production — the lighting designs of Charles Corbier, the costumes of Jan Nichols, and especially Robert Earl's detailed set — all recall the period (1940) accurately. Earl's set has a look, on first sight, of belated domesticity. The Chazy house itself is the way for years, which is something the play, and the excellent production at the Gaslamp, are about to change. (Sm.) Gaslamp Quarter Theatre, through December 18, Wednesday through Saturday at 8:00 p.m.

WOMEN'S OPEN THEATRE SHOWCASE
The Wing Cafe offers an evening of open theatre, "inspired by Kathy Najary, for women interested in performing comedy, improvisation, music, skills, mime, dance, poetry, monologues, and storytelling. Amid the diverse theater atmosphere of the Wing Cafe, women are encouraged to perform routines of up to five minutes in length. Performances are scheduled for Friday evenings, call to register by 5:00 p.m. the Thursday before. Wing Cafe, 2753 B Street, San Diego.

YOU CAN'T TAKE IT WITH YOU
The Kaufman and Hart farce, about a family that has chosen to pursue its exorbitant tastes in the middle of the Great Depression, is spirited, funny, and beautifully crafted. The play also has a thematic twist. Unlike much of the drama of its time, in which the individual feels hopelessly alienated from society, the play treats the patient. The world is alienated. The people in Grampa Wanda's household near Columbia University in New York, humorously enjoying their personal fantasies, are not. And, equally revealing, they don't make a big deal about their liberation. The play also conceals, with humor and frustration, that its small, European-style society does have its drawbacks. None of its members of personal expression is at all naive. And Grampa has relaxed to pay any taxes for the last twenty odd years. At the end of the play it takes a sort of deus ex IRS error to free Grampa from the burden of sizable back payments and the play from the stronghold of plain, old,

usually humorous realism. The farce depends on the juxtaposition and the claims of the real world. And the Coronado Playhouse has successfully captured the play's indelible spirit. The production is vital, riotous, and most of all, endearing. It is also staged with admirable precision. Well-directed by Theatre: Marshall-Walsh, the cast is uniformly solid and energetic. Directed by John-Span, David's appearance in 1970s costumes, and performing in many theatres, is a lively, detailed set, of all-around members of the cast create believable, eccentric characters. Although none stands out — a tribute to the collaboration of the ensemble work — one performance deserves special mention, Robert Hansen's work as Grampa, the source of the household's crazy whimsy, is memorable. Grampa doesn't brood on behalf of his cause (unfettered enjoyment). Instead, Hansen and the production in general advocate the play's message graciously. They make it accessible. And they do it wonderfully well. (Sm.) Coronado Playhouse, through December 18, Thursday through Sunday at 8:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

There is an obvious comparison to be drawn between the groups Missing Persons and Blondie. Each has a blonde bombshell for a lead vocalist, neither of whom had much professional singing experience (if at all) before being drafted into their respective bands by musicians who eventually married them. Both females had been Playboy bunnies before turning to rock and roll — Missing Persons's Dale Bozzio in Boston,



MISSING PERSONS

Blondie's Deborah Harry in New York. Both singers adopted widely understood, fallen madonna images (although Bozzio scores a TRO for hairiness with her rainbow-haired hair and Wendy O. Williams-like plastic clothes). But the similarities end there, because Bozzio can sing, and the members of Missing Persons can play (oh, can they play!).

Missing Persons was formed in 1980 by Bozzio's drummer/husband, Terry Bozzio, and guitarist Warren Cuccurullo, both alumni of Frank Zappa's band. Eagerly playing the sort of essentially complex music that leaves most people scratching their heads, Bozzio and Cuccurullo decided to start their own band, one that would appeal to a broader base without having to sacrifice musicianship, and they succeeded splendidly. Marked by a state-of-the-art texture of guitars, synthesizers, drums, and Dale Bozzio's crier, the Missing Persons' sound was mature and often challenging pop

melodies to punchy rock and roll, with new wave overtones. After failing to place their initial demo tape with a major record label, Missing Persons pressed and distributed their own EP of four songs, a couple of which, "Words" and "I Like Boys," became singles. Picked up early in 1982 by Capitol Records, the group has since released a full-length album, *Spring Session IV*, that includes "Words" and another tune, "Destination Unknown," from the EP. The new record is one of the most consistently strong debuts I've heard in some time, not the least of reasons for

which are Dale Bozzio's vocals and the authoritative thrust of Terry Bozzio's drumming (he is, after all, one of the best, if least publicized, drummers in rock and roll). With able support from keyboardist Chuck Wild and bassist Patrick O'Hearn (another Zappa alumna), the Bozzios and Cuccurullo have accomplished the difficult feat of producing music that is simple in design and structure, yet progressive enough to demand expertise and versatility in its execution. *Spring Session IV* is an aural treat with almost none of the valleys one normally expects to hear on such a

Loggins, and one that caught me momentarily off-guard, had nothing to do with talent or musicianship. In response to my rhetorically wondering aloud whether a concert by a "name" artist like Loggins would sell out in these economically depressed times, an associate offered, "Yeah, it probably will, and ninety-five percent of the audience will be female." He had a point. When one gets too wrapped up in questions of song quality, production standards, raw ability, musical stagnation versus risk-taking, and the like, it's easy to overlook a simple thing like physical appeal. In Loggins's case, to ignore that vital aspect of his popularity with women is to present an incomplete picture. It would not be overstatement — nor would it necessarily be an indictment of Loggins himself — to suggest that much of Loggins's success over the last several years can be attributed to his membership in that caste of matinee idol types who project a composite image of sensitivity, down-home naturalness, and soft-focus sensuality.

Perhaps sex appeal is not only a necessary evil but a coveted attribute in the film community and other areas of mass entertainment, but it is often more evil than necessary in pop music, since, as in the case of Loggins, it tends to obscure the more pertinent issue of musical validity. And if I thought that Loggins's appeal was exclusively of such an ephemeral nature, I wouldn't bother to write about him. As it is, I think there's quality in much, if not all, of Loggins's output over the last few years. I have come slowly and deliberately to this admission, since I never was a fan of Loggins and Messina, the upcoming concert by Kenny

(Continued on next page)

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(Continued from previous page)

duo whose platinum achievements brought Loggins his initial fame. To my ears, most of the music made by that duo consisted of three parts: shucking and jiving and one part appreciable music, the latter provided by Loggins. It took me a while to realize that it was Messina, with his cutesy country licks and predilection for cheap pop hooks, who despoiled that duo's sound. And so I looked forward to a time when Loggins would emerge as a solo artist.

When any successful, popular musical team breaks up, there is always a subliminal need to justify that schism to the public. Whether or not Loggins has been cognizant of this, his four solo albums, released since his professional break with Messina in 1976, are signposts of an extended search for a graspable musical identity that would explicate his need to go it alone. Now the pop-jazz smoothie, now the hot-tubs-and-ferns country-folk balladeer, now the pop-tank and slinger, now the leather-clad rocker (his current stage persona), Loggins has, ironically, sought his meter not so much by plumbings his own holding tank of creativity, but rather through an expanded system of collaborations.

Beginning with 1977's *Celebrate Me Home*, and continuing through his most recent album, *High Adventure*, Loggins has teamed with the likes of Jimmy Webb, Alan and Marilyn Bergman, Bob James, David Foster, Melissa Manchester, Michael McDonald, Stephen Bishop, Steve Perry (of Journey), Tom Snow, and his own wife, Eva Ein, to produce the majority of tunes on his "solo" albums.

The most musically satisfying of these collaborations have been those joining Loggins with ex-Dobie Brother McDonald and funkster Foster. Both as a threesome and in pairs, this trio has accounted for Loggins' biggest hits ("This Is It," "Heart to Heart") and best material ("What a Fool Believes," "If It's Not What You're Looking For," "I Gotta Try") over the last couple of recordings. The combined influence of McDonald and Foster has largely pushed Loggins away from the "bad-back" country-folk stance of his earlier music, toward a pop-funk formula that forces him to sing more aggressively. More significantly, their input is evident in Loggins' own songwriting, which, now more than before, exhibits a compact sense of melody and phrasing, and a more open, more flexible use of instrumental harmonies that comes with composing on keyboard rather than guitar. If Loggins occasionally seems a bit uncomfortable singing such rhythmically dictatorial material (especially in live performance), Loggins' spirit may be willing, but the flesh is honky, he generally seems to have benefited from working with these two craftsmen, and his current album shows him more in control, more self-assured, than at any time since his split with Messina. Loggins will be in concert in Golden Hall Friday night.

It seems that every few weeks a reformed band from the Sixties or early Seventies surfaces to make noise: those of us who remember what music still reflect is the halcyon days of rock. This week, another band from the rock and roll almanac

(Continued on next page)

MY RICH UNCLE'S
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Thursday, December 16
JEFF DEAN NIGHT
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Last engagement before tour

THE INCREDIBLE SNOWMEN
plus
PROPHET

Friday, December 17
KPRI FM106 NIGHT
Your host KPRI's Jeff Dean every Friday
One cover Two dance floors
SNOWMEN • PROPHET
FEATURES

Monday night, December 20
EVASIONS DETENTE NATIVE ALIEN

KGB NIGHT with JIM McINNES
ENUF • AVERAGE CITIZEN
HOT PROPERTY

NEW YEAR'S EVE PARTY

Monday night, December 20
Advance tickets available
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Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.
WHITE DWARF
Tonight only Thursday, Dec. 16

Friday & Saturday, Dec. 17 & 18
Le Châlet, Old "B" spot, proudly presents the new SKY HIGH, San Diego's hottest, latest-thing rock group. Les Carpenter is featured on violin, guitar and keyboards. There's Rich Halliday on bass, Geoffrey Moore on keyboards and guitar. Owen Goldman on drums and Bruce Clark on guitar and vocal acrobatics. All sing lead vocals enabling SKY HIGH to perform a wide variety of music from Led Zeppelin and The Who to the Beatles and Moving Pictures. Audiences also like SKY HIGH's energetic originals.

PANIC
Sunday & Monday, Dec. 19 & 20
Join the party, when PANIC strikes Le Châlet, with Mike Bogart on guitar, Joe (The Mighty) Lunga on keyboards and harmonica, Maria Garrick holding down bass. Alan-Jay Waxman, a talented lead vocalist, and Tony Van playing dynamic percussion. All sing. This band ROCKS!

Tuesday & Wednesday, Dec. 21 & 22
San Diego's rockiest rhythm and blues band features Prof. Billy Seward, guitar; "Blonde Bruce" Thorpe, guitar and slides; Tim "Sucker" Webb, drums; Ralph "E" Lewis, bass; Doug's "Furber" Buchanan, sax, and their newest member, Michael "New Orleans" Aristotele, on the hot, happy harmonica. THE HURRICANES blow you away with Chicago blues, traditional rhythm and blues, reggae and swing. San Diego's best for dancing, listening, enjoying!

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Enjoy our Advent wide screen TV
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222-5300

(Continued from previous page)

will come to life when the Chambers Brothers make an appearance here. Best known for the flower-power anthem, "Time Has Come Today," the Chambers Brothers were unique for their time, in that they were a predominantly black group playing rock and roll (fully 10 years in advance of the Bus Boys). In concert, the band played a mixed group of styles that included rhythm and blues chestnuts such as Curtis Mayfield's "People Get Ready" and Otis Redding's "I Can't Turn You Loose," but it was a thirty-minute-plus version of "Time Has Come Today" that always served as the cornerstone of their stage show. In fact, it was the band's inability to overcome being so strongly identified with that song (among other things) that led to their eventual split in 1972.

That dissolution must have come as a relief of sorts for the day's rock critics, who could never reach agreement as to whether the Chambers Brothers played "psychedelic soul music," "Afro-rock," "blues-rock," or any number of hyphenated forms. It was unfortunate on one hand that so many fans and critics alike, found it difficult to see beyond the novelty of the Chambers Brothers' act, and on the other hand that the band itself couldn't come up with better original material to sustain their career, because in concert they were actually quite good.

Now regrouped, with some new members, the Chambers Brothers are again hitting the concert trail. This Friday night they'll be at the Spirit on a bill with Timmons and Darius and the Magnets. That last group will be familiar to many of you, since it is a San Diego-based band that has played frequently in the area. Their album, *In the Valley of Dreams*, is a laudable attempt to capture the spirit of the "psychedelic pop" of the late Sixties. Darius, who plays lead as well as guitar on the album, sings at times like a young Roger Daltrey of *The Who Sell Out* vintage, a fact that adds some authenticity to a sound the Magnets refer to as "psyche-pop."

In other concerts this week, pianist George Winston will be at the La Paloma Theatre tonight, Thursday, while the English Beat, a Jamaican-flavored dance band popular for their high-stepping dance/concerts, will be at SDSU's Montezuma Hall; Jimi Hendrix clone Randy Hansen and the Blue Brothers are at the Bacchanal; and Tommy Tuto is at the Distillery East in Escondido.

Guitarist Laurindo Almeida will bring his jazz trio to the Blue Parrot in La Jolla for shows on Friday and Saturday nights. Saturday's only other concert of note finds Romeo Void and Translator at the Adams Avenue Theatre.

On Sunday, former Jefferson Starship and Hot Tuna bandleader Papa John Creach will join the Hurricanes for a performance at the Belly Up Tavern; and the Phalanx will play the rock and roll answer to the demolition derby, will close the week with an appearance at the Bacchanal Tuesday night.

CONCERTS
George Winston: La Paloma Theatre, tonight, Thursday 7:30 p.m., First and D streets, Encinitas. 436-4191.

Belly Up
145 SOUTH CERO/QUE FOLLOWS BEACH CO 92035

Thursday & Friday
December 16 & 17 9 PM
The wild & crazy
DIRTY DECADE
December 18 9:30 PM
JAMES HARMAN

Saturday
December 19 9 PM
PAPA JOHN CREACH
with guests
THE HURRICANES
Tickets at Belly Up
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PAPA JOHN has been performing 40 of his 65 years. He is a former member of JEFFERSON AIRPLANE and HOT TUNA. He recently toured nationally with the JEFFERSON STARSHIP.

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FABULOUS FORKS

Every Tuesday & Wednesday 8 PM
Country Hokey Tunk music with
TALL COTTON

Wednesday December 22 9 PM
Caribbean Wars with
STEPPIN' LAXER
A World Made All-Star Band
STEPPIN' LAXER is an audio tapestry woven from the threads of ska, reggae, soul, jazz, funk, blues and rock 'n' roll. Featuring bassist FREEDOM from the BOHME RATTY BAND.

Thursday
December 23 9 PM
New Year's Eve-Party with
THE JOHNNY OTIS SHOW
and guest
BOB LONG

JOHNNY OTIS is unquestionably one of the great figures in Rhythm & Blues history. He has distinguished himself in every corner of Jazz & R & B during his 40 year career. He discovered ETTA JAMES, LITTLE ESTER PHILLIPS, HANK BALLARD and THE MIDNIGHTERS, produced BIG MAMA THURGOOD and JOHNNY ACE, and led the hottest R & B band of the '50s. Tickets at Belly Up & all Ticketmaster Outlets.

Friday & Saturday
December 31 & January 1 9 PM
with guests
ETTA JAMES with guests
THE HURRICANES
Thursday, January 6
JACK MACE with
HEART ATTACK

FREE AFTERNOON CONCERTS IN DECEMBER 6 TO 8 PM
FRIDAY: 5:30-8 PM. HAPPY HOUR EVERY DAY TO 9 PM

Every Wednesday
Vintage Jazz & Swing with
STONE'S THROW
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Every Thursday 6:00-8:00 PM
Benny Goodman-style Swing
WHOLLY CATS

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Disco-Style
CHICAGO SIX
8:30-10:00 PM

Every Sunday - Reg. Boogie & Jazz with
BOB LONG BAND
8:00-10:00 PM

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755-6614, 455-0920

The English Beat: SDSU's Montezuma Hall, tonight, Thursday, 8 p.m., 265-4947 or 265-4562.

Randy Hansen and the Bible Brothers: Baccharal, tonight, Thursday, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Tommy Tutor: Distillery East, tonight, Thursday, call for time, Mission and Metcalf, Escondido, 741-9394.

Kenny Loggins: Golden Hall, Friday, December 17, 8 p.m., Community Concourse, downtown, 236-6510.

Chambers Brothers, Browners, and Darin and the Magnolia Band: Friday, December 17, 9 p.m., 1133 Baños, 276-3963.

The Laurinda Almeida Trio: Blue Parrot, Friday and Saturday, December 17 and 18, 9 p.m., 1133 Prospect, La Jolla, 454-9131.

Romeo Void and Translator: Adams Avenue Theatre, Saturday, December 18, 8 p.m., 3325 Adams Avenue.

Mining Persons and Wall of Voodoo: Golden Hall, Sunday, December 19, 7:30 p.m., Community Concourse, downtown, 236-6510.

Papa John Crook and the Hurricanes: Belly Up Tavern, Sunday, December 19, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Phantoms: Baccharal, Tues. 12, December 21, call for time, 8022 Clairemont Mesa Boulevard, 560-8069.

Melba Moore and Magic Lady: Baccharal, Thursday, December 23, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Doug Fieger's Telling Chances: Distillery East, Sunday, December 26, call for time, Mission and Metcalf, Escondido, 741-9394.

The Johnny Otto Show and Bob Long: Belly Up Tavern, Thursday, December 30, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Janie James and the King Bees: Distillery East, Thursday, December 30, call for time, Mission and Metcalf, Escondido, 741-9394.

U.K. Seis and Battalion of Solids: Adams Avenue Theatre, Friday, December 31, 9 p.m., 3325 Adams Avenue, 281-3657.

Con-Punk-Shun: Baccharal, Friday, December 31, call for time, 8022 Clairemont Mesa Boulevard, 560-8069.

Etta James, and the Hurricanes: Belly Up Tavern, Thursday, January 6, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

"Jazz Live" featuring Duende: San Diego City College Theatre, Tuesday, January 11, 8 p.m., 14th and C streets, 234-1062.


CLUBS

Club listings are compiled by Linda Seiter. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.


North County

Across The Tracks: 1145 South Tremont, Oceanside, 722-5964. Incognito Rockers, rock and roll, Friday and Saturday.

Rare-X Ranch House: 119 East Broadway, Vista, 721-0510. Lady and the Lamp, country and contemporary, Thursday through Saturday.



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Sun., Dec. 19th and Mon., Dec. 20th - 9 pm to 1 am

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THIS SATURDAY
THE PROMISED RETURN OF
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TRANSLATOR
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General Admission \$9.75 advance,
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NEIL YOUNG
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WEDNESDAY · JAN. 19 8 PM

Tickets on sale at Center Box Office, Bill Gamble's and all Select-A-Seat outlets.
TICKETS ON SALE MONDAY

CONCERTS *Avalon* ATTRACTIONS
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Sunset Lounge, 2328 South Escondido Boulevard, Escondido, 741-2541. Tamarit, country, Wednesday through Saturday.

Tepalli Plaza, 3266 Mission Avenue, Oceanside, 737-7757. Raxhale, country rock, Wednesday through Saturday.

Trifles, 2530 South Highway 101, Cardiff, 578-6440, 436-8877. Keyen Lettau Quartet, jazz, Wednesday through Saturday; Ella Roth

Pigues, jazz and blues, Sunday through Tuesday.

Valley Center Inn Saloon, 27355 Valley Center Road, Valley Center, 749-1466. Country (On The Rocks), country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Push, rock and roll, Thursday through Saturday; Planet, rock and roll, Tuesday and Wednesday; Turf Rock: Double Play, contemporary,

Tuesday through Saturday.

Whiskey Creek, 12410 Fower Road, Poway, 748-7531. Coyote, country western, Wednesday through Sunday; White Lightning Express, country western, Monday and Tuesday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 745-8646. The Becket Band, rock and roll, Thursday; Sunday and Monday; Radio Romance, rock and roll, Friday and Saturday; Metro, rock and roll, Tuesday and Wednesday.

through Saturday; The Nevada, rock and blues, Sunday and Monday; The Shaker, rock and roll, Tuesday and Wednesday.

La Posada del Sol, 5450 La Jolla Boulevard, La Jolla, 459-6834. Skip Garcia, contemporary and originals, Wednesday through Saturday.

La Chalk, 5046 Newport Avenue, Ocean Beach, 222-5300. White Dwarf, rock and roll, Thursday; Sky High, rock and roll, Friday and Saturday; Pacific, rock and roll, Sunday and Monday; The Hurricanes, rhythm and blues, Tuesday and Wednesday.

L.J.'s Bar and Grill, 1250 South Prospect Street, La Jolla, 454-4244. Sue Berman, contemporary, Friday and Saturday.

McP's, 107 Orange Avenue, Coronado, 435-5280. Jim Moore, contemporary, Sunday and Tuesday.

Melton Village, 120 Orange Avenue, Coronado, 435-1822. Third

Degree, contemporary, Friday and Saturday; Duke and Darlene, contemporary, Sunday; Ken Wilks, contemporary, Monday and Tuesday.

Moby's Brother, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-8771. T & A, contemporary, Wednesday through Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7357. Empire, rock and roll, Thursday through Saturday; Rags, rock and roll, Sunday and Monday; Highlight, rock and roll, Tuesday and Wednesday.

Moham's, 4230 Mission Boulevard, Pacific Beach, 483-7383. The Bob Ripley Show, "Bunkies" music and ballroom, Friday and Saturday.

Musking Club, 3095 Sports Arena Boulevard, Loma Portal, 223-5536. Rickie Gary and Sanderson, country,



HOMER VOHO, Saturday, Adams Avenue Theatre

Thursday through Saturday; the Combs, bluegrass, the Moonshine Mountain Chuggers, Monday.

Old Pacific Beach Club, 4287 Mission Boulevard, Pacific Beach, 276-7522. Jim Moore, contemporary, Wednesday through Saturday.

Saturday; Kevin Lettau, jazz, Sunday; The Mitz, rock and roll, Monday and Tuesday.

Rodas, 6880 Via La Jolla, La Jolla, 457-5990. Dallas Collins, rock and roll, Thursday through Saturday; Moving Targets, rock and roll, Sunday through Tuesday; Tweed

Sneakers, rock and roll, Wednesday.

Solomon House Restaurant, 1970 Quincey Way, Mission Bay, 223-2234. Red Dog Saloon: Time Machine, '80s and '90s rock, Thursday through Saturday.

Stardust Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Dharma and Arch, contemporary, Friday and Saturday.

Thursday through Saturday.

Thompson's, 5323 Mission Center Court, Mission Valley, Larry Rathburn, contemporary, Thursday through Saturday.

Thompson's, 5323 Mission Center Court, Mission Valley, 291-8635. The Howies, rock and roll, Thursday through Saturday.

Thompson's, 5323 Mission Center Court, Mission Valley, 291-8635. The Howies, rock and roll, Thursday through Saturday.

La Hacienda Casino, 678 Hotel Circle South, Mission Valley, 298-8281. Larry Page, contemporary, Thursday through Saturday.

Lola's Greenhouse, 2808 Camino del Rio South, Mission Valley, 298-2828. The Stern Brothers, '90s rock and blues music, Tuesday

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Thursday, December 16
PINSTRIPES RIPSAYS
DROPOUTS & NO NAMES

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Rockin' Beans
playing rock 'n' roll, new wave,
rockabilly, and the cream of the pop.

Sunday, December 19
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"ROCKS SAN DIEGO"
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Wednesday, December 22
GREATER SAN DIEGO TALENT SEARCH
presents **PINSTRIPES** and special guest
VACATION SCHEDULE: TUES.-SUN.
Coming attractions for the vacation season:

Thursday night only,
December 23
plus DROPOUTS
Tickets \$8.50

Sunday, December 26
KNACK'S DOUG FEIGER
plus special guest
Advance tickets \$8.50

Thursday, December 30
GARY MYRICK & THE FIGURES
playing his hit
"She Talks In Spanish"
plus **PALADINS**
plus special guest
Advance tickets \$8.50

Friday, December 31
Rock-a-billy in The New Year
JAMIE JAMES & THE KINGBEES
plus **PALADINS**
plus special guest

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741-9393
Live at Escondido - Sunday 9:30 p.m. 12-13-26 p.m.
741-9394
All bands subject to cancellation

Beaches

At Sea Spies II, 4966 Santa Monica Avenue, Ocean Beach, 283-5717. Dave and Betty Robinson, folk music, Friday; Joseph Hoop, classical guitar, Saturday; Lynn Hall, Panamanian horn, Sunday.

Alhambra, 2595 Ingraham Street, Mission Bay, 224-3434. Roberts Linn, pop and standards, Tuesday through Saturday.

Bahia Balla, at the dock, Bahia Hotel, 980 West Mission Bay Drive, Mission Bay, 488-0551. Double Take with Rick and Cindy Pagan, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 980 West Mission Bay Drive, Mission Bay, 488-0551. Mercedes Room: Harvey and Shnd St. live jazz, swing, show tunes and blues, Tuesday through Saturday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Banana Court, Macho's Restaurant, 2866 Midway Drive (at Rosecrans), Loma Portal, 224-3401. Bogart, top 40, Tuesday through Saturday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6622. Rock and roll, Friday and Saturday, call club for information.

Casita Molteni, 4445 Larnest, Pacific Beach, 276-8650. Phil Beeber, variety, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. George Colvax & Co., contemporary, Tuesday through Saturday.

Chuck's Stride House, 1250 Prospect Street, La Jolla, 454-5225. The Bill Coleman Quartet, jazz, Thursday through Saturday.

The Comedy Show, 916 Pearl Street, La Jolla, 454-9176. Local and national comedians, Wednesday through Saturday; amateur night, Monday.

Dusley's, 2901 Nimetz Boulevard, Point Loma, 224-4828. Youngie, oldies and contemporary, Friday and Saturday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. The Bruce Cameron and Hollie Century Ensemble, jazz, Wednesday through Saturday.

Haleon, 4255 West Point Loma Boulevard, Loma Portal, 223-9529. Rock and roll, seven nights, call club for information.

Hilton Hotel, Cargio Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4400. People Movers, contemporary dance music, Tuesday through Saturday; Triple Play, contemporary dance music, Sunday and Monday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611. The Merrill Moore Trio, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, 1441 Quincey Road, Mission Bay, 224-3541. Richard James Trio, variety - classical to contemporary, Friday and Saturday; Doug Ulrich, variety piano, Tuesday through Thursday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3226. David Bradley and the Marise Band, comedy and music, Thursday

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Dance Dance Dance

DANNY HOLIDAY

Only \$1 cover charge Friday & Saturday

Margarita Thursday
\$1 Margaritas
every Thursday all night long

Sunday & Monday, December 19 & 20
Network

Tuesday-Thursday, December 21-23
DANNY HOLIDAY

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Rock 'n' Roll Party with
DIRK DEBONAIRE
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NO COVER until 9 pm

50¢ well drinks until 9 pm every night
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Thursday, Friday and Saturday

Sunday and Monday
this kids
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Sunday Football
Atlanta Falcons vs.
San Francisco 49'ers
5:45 p.m.
Drink specials all night long.
\$1 off and more, 75¢
kamikaze, \$1.00 drafts,
\$1.50 wines

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Monday Night
Football
Chargers vs. Bengals
5:45 p.m.
50¢ well drinks
all during the game

Every Tuesday in December
Dee Jay recording artists
DARIUS and MAGNETS

Wednesday
Christmas weekend with
Coming: Thursday, Dec. 23
Distillery Christmas Party
Remember: New Year's
with the Moving Targets
Call 755-6734 for further concert ticket information.

San Diego North

The Hollow Lounge, Town and Country Hotel, 560 Hotel Circle North, Mission Valley, 291-7331. Stampede, country, Tuesday through Saturday.

The Aloha, 3093 Clairemont Drive, Clairemont, 276-2240. Hornes, rock and roll, Tuesday through Saturday.

Bachanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Randy Hornes, rock and roll, the Blitz Brothers, rock and roll, Thursday; Tweed Sneakers, rock and roll, Friday and Saturday; live music, Sunday, call club for information; Foreign Affairs, rock and roll, Tuesday; dance to recorded music, Wednesday.

Bluel Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Ambition, top 40, Tuesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862. Forward Motion, top 40, Tuesday through Sunday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday.

Bonhury's, 9806 Mira Mesa Boulevard, Mira Mesa, 578-9666. John Lewis, contemporary,

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TODAY
JOHNNY KAT T-BIRDS MODERN AIRES
SHOW OF HANDS

Paladins
NE-ONE

Upcoming Shows:
Wednesday, December 22 Heavy Metal Bash
Thursday, December 23 JIMMYEALD
ROCKS OFF: THE WORK plus special guest
Saturday, December 26 Christmas Bash with
X-POSSIBLES
Sunday, December 28
BATTLE OF THE B.J.'s
\$100 PRIZE
plus T-BIRDS, new wave, ska, rock-a-billy
Admission only \$2.00

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presents
Bill Brackett
SINGER • COMEDIAN
DEC. 19, 20 & 25, 26, 27th

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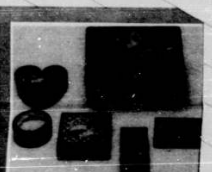
Manicure gift sets 25% off with ad.



Stocking stuffers - Imported quality Beeman PRC (22.00 value) limit 4 per person. Beeman Banners PRC (21.00 value) 4 per person with coupon.



Sensational Stereo/Super Savings 20% off with ad



Music Box - (many unique designs) Special \$5.88 (\$11.00 value) Limit one per person. Assorted beautiful boxes from \$1.39.

Need Cash?

We buy record & tape collections. We also buy, sell, trade & rent video games & cartridges

Rock 'n' Roll Tote Bags only \$6.88 (\$10 value) Video wallets only \$4.88 (\$8 value) with ad. Limit 1 per person.



Give the gift of entertainment

TRIP TICKETS

CHARGERS from \$14.50

Aerosmith Indoor Soccer

Jan. 6 All games. Great seats at cost.

Kenny Loggins

Dec. 17

Holiday Bowl

Dec. 17

Missing Persons Loverboy

Dec. 19 Dec. 31

Rose Bowl/Parade

Nell Young Eric Clapton

Jan. 10 Feb. 9

Upcoming Shows:

Now accepting a \$5 (refundable) deposit on:
Per Bostoner * Aerosmith * AC/DC * KISS * Sammy Hagar * Styx * Bruce Springsteen * Rush * Eurythmics * Tom Petty * Kinks * Bob Seger * Lionel Richie

New location: Escondido

1929 E. Valley Pkwy.

489-Trip

Clairemont Chula Vista El Cajon

4279 Genesee (at Balboa) 542-S Broadway 141 Fletcher Parkway

Next to Old Foodmart Hwy 167 Parkway Plaza East

268-3838 426-6747 442-5553

Hours: Mon. - Fri. 9-8; Sat. & Sun. 10-6; 24-hour phones

VISA / MasterCard
American Express

Charge by Phone

We have discounted prices on new records, tapes, video game cartridges & accessories. Wholesale prices on pre-owned video games & cartridges.

Official Rock 'n' Roll Tour Shirts only \$6.88 (value to \$10) with ad. 100's of groups. Limit 1 per person.



Open 7 days: El Cajon 8 am - midnight; Clairemont 9 am - midnight; Chula Vista 9 am - 10 pm.

CLAIREMONT
4279 Genesee
next to FoodMart
268-8444

CHULA VISTA
542-S Broadway
Hwy 167
426-6138

EL CAJON
141 Fletcher Parkway
Parkway Plaza East
442-5025



KCBQ & Q105
Present:

TICKETS
NOW ON
SALE

WILLIE NELSON



Jan. 17, 7:30 PM

San Diego Sports Arena



All tickets reserved \$13.50 and \$11.50 available at Sports Arena Box office, all First World Travel Agencies, Aztec Center, 32nd St. Naval Station and all usual outlets.

Info: 224-4176

PRODUCED BY
Fahn & Silva
presents



Give the gift of music.

through Saturdays.

The Leading Zone, 7888 Othello Street, Kearny Mesa, 277-9869. Rock and roll, club for information.

London Opera House, 5404 Balboa Avenue, Claremont, 279-2380. Nightline, contemporary, Wednesday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. U.S. Male, rock and roll, Tuesday through Sunday, rock and roll, Monday, call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Old Rock, comedy and music, Thursday through Saturday; 'Real' 'Real' 'Real', a tribute to the Beatles, Sunday and Monday; Bill Brackett, X-rated comedy and music, Tuesday and Wednesday.

The Moonflow, 845 Claremont Drive, Claremont, 273-1022. Pony Express, country rock, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1280. Brunch, rock and roll, Monday through Saturday; live entertainment, Sunday, call club for information.

Pal Joey's, 5147 Waring Road, Alhambra, 286-2872. Pro Bringham's Powerstation Band, Discoland, swing, and oldies, Friday and Saturday.

Patrol Game, 3353 Mission Center Road, Mission Valley, 286-8731. Jim and Theresa Hinton, traditional and original Celtic music, Tuesday; the Old Triangle, traditional Irish music, Wednesday through Sunday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. The Naki Ataman Trio, contemporary international dance music, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, 291-7170. Larry Black, contemporary, Tuesday through Saturday.

Spirit, 1130 Buena Avenue, Ray Park, 278-3993. 4-Pak, rock and roll, the Ravens, rock and roll, Mitchell Cornish and the Hellhounds, rock and roll, Thursday, the Chambers Brothers, rock and roll, Troneros, ska and reggae, Duran and the Magnets, rock and roll, Friday; the Rockin' Rockettes, rockabilly, Average Citizen, rock and roll, Mitchell Cornish and the Hellhounds, rock and roll, the Ravens, rock and roll, Saturday; Rhythm and Blues Night featuring Clear Spot and guests, Tuesday; Troneros, ska and reggae, the Ballistics, reggae, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 960-2272. The San Luciano Trio, jazz and contemporary music for dancing, Thursday through Saturday.

Tio Leo's/Mira Mesa, 10797 Camino Ruiz, Mira Mesa, 695-1461. Joe Stewart, country and contemporary, Tuesday through Saturday; John Lewis, contemporary, Sunday and Monday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 260-9944. Brad, contemporary, Monday and Tuesday; Bill Fries, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

Wrangler's Room, 6008 Mission Gorge Road, Mission Gorge, 260-9927. Steve Kline, country, Wednesday through Sunday.

San Diego South

Anthony's Harborview, 1335 North Harbor Drive, San Antonio, 575-6036. Reggae, Noddy and Johnny, contemporary, Tuesday through Saturday.

The Trojan Horse
6179 University (College & University) 582-1070

Dec. 16-18
Thursday-Saturday
PANIC

Dec. 19
Sunday
Decade

Dec. 20
Monday
BAND AUDITION NIGHT
also MONDAY NIGHT FOOTBALL
Giant Screen 25c Hot Dogs

Dec. 21 & 22
Tuesday & Wednesday
Decade

Wednesday
HOT TUB NIGHT

Drawing for 3 PRIZES for
THE TUBS, 7220 El Cajon Blvd.

Sunday-Thursday NO COVER Friday & Saturday \$1.00

75c WELL DRINKS EVERY NIGHT 8 TO 10 PM

STAMPEDE
Tuesday - Saturday, beginning at 9 p.m.
WEEKNIGHT HAPPY HOUR 4 - 9 p.m.
MUNCHIES 1 - 7 p.m.
SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m.
LADIES' NITE WEDNESDAY \$1 Margaritas
FREE DANCE LESSONS TUES - THURS 7-9 p.m.

Tues. - 14 County Hotel
San Hotel Circle North
291-7131

ABILENE

San Diego South

Anthony's Harborview, 1335 North Harbor Drive, San Antonio, 575-6036. Reggae, Noddy and Johnny, contemporary, Tuesday through Saturday.

Bodie's
6149 University Avenue, MC-5700
Newer A Cover Charge

Wednesday through Saturday
Live Rock & Roll with
LEGEND

Saturday, Sunday & Monday Night
FOOTBALL ON GIANT TV

Thursday through Sunday
LADIES' NIGHTS
WELL DRINKS 50¢
8 - 10 PM

Monday Night 5-8 pm
99¢ SPAGHETTI DINNER

Tuesday, December 21
A Change of Pace with Blugans Music
THE POSSUM HUNTERS

Sunday, December 19
T.W. CRICKET & ENSEMBLE

BIG CHRISTMAS EVE PARTY
"ONLY FOR THE LONELY"

LET US CATER YOUR CHRISTMAS OR NEW YEAR'S EVE PARTY.

SEE DANSATIONS!
10 p.m. & 10:45 p.m.
EVERY WEDNESDAY NIGHT
Crystal T's Emporium
Town and Country Hotel, 500 Hotel Circle North
Mission Valley, 294-9010

To all my friends at
Old Pacific Beach Cafe—

Happy Holidays
and best wishes
for a wonderful New Year

Gene Hawley

Bobby G's
Thursday-Saturday, December 16-18

JOHNNY ALMOND RHYTHM REVUE

Sunday-Tuesday, December 19-21

ROBYN BANX

Tuesday, December 21
CHRISTMAS PARTY
Champagne, drink specials
Come early for buffet

Kamikazes \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

Red Coat Inn
Tuesday - Saturday
December 14 - 18
Terra

Sunday & Monday
December 19 & 20

Sky High

Sun., Mon., Tues. '1 Drink Night
Wed. **Kamikazes 2 for '1**
Thurs. **91X Night** 50c drinks
8-10 pm
Friday & Saturday \$1 drinks 7-9 pm
Sunday-Thursday, no cover.
Entertainment 7 nights a week
5833 University Avenue
just west of College
583-6670

HIT SINGLE RECORDING SERVICES

HOLIDAY RECORDING PACKAGES FOR MUSICIANS

Holiday 8-track block rate as low as
\$17.50/hr.

Includes session and all studio facilities
An additional 10% discount on "overnight" package.
*Rates for a limited time only.

265-0524

2650 S. Main Street, Suite 111, San Jose, CA 95128

Acto Bowl, Binghamton Room, 4336
5th Street, North Park, 283-3333.
Road Business, rock and reggae,
Wednesday through Saturday.

Black Frog, 6672 Federal
Boulevard, East San Diego,
264-5792. Jazz, Friday, Saturday,
and Sunday afternoon, call club for
information.

Boat House, 2040 Harbor Island
Drive, Harbor Island, 291-8010. The
Spud Brothers, 56 and 96 rock
and roll, Tuesday through Saturday;
live music, Sunday and Monday,
call club for information.

Cafe del Rey, 1549 El Prado,
Balboa Park, 234-8511. Keith
Limberg, contemporary, Tuesday;
Gil Warner, piano variety,
Wednesday through Saturday;
Raggle Raggle, Renaissance folk
music, Sunday afternoon.

Calligra's, 2927 Meade Avenue,
North Park, 281-2610. Flamenco
music and dancing, Thursday.

Cosmopolite, 345 Market Street,
downtown, 233-7856. Saturday Night
Organ Trio featuring Daniel
Jackson, Ronnie Stewart, with
Holly Kessel, vocalists, Thursday
through Saturday.

Disc Masters, 2051 Shelter Island
Drive, Shelter Island, 223-2572.
Darryl Hubbard, rock and roll,
Tuesday through Saturday; live
music, Sunday and Monday, call
club for information.

Drumy Magg's, 1141 Street and
University Avenue, North Park,
288-8583. Rockabilly, Saturday Night
featuring live local performers.
Thursday: Paul and Carla Beck's
folk music, Friday: Dave and Becky
Robinson, traditional English-folk
music, Saturday: Terry Zarda, folk
guitar, Sunday: Old Time Host
Night, Monday: Richard Freeman,
folk and bluegrass, early evening.
Tuesday: Samma Gail Celi Band,
traditional Irish music, Tuesday:
Cindy Beersall and Rick Santini,
folk music, Wednesday.

Fat City/China Camp, 2137 Pacific
Highway, downtown, 232-0606.
Buck Carter Trio, jazz, Friday and
Saturday.

**Grand Pacific Bar & Grill/Neatall
Express**, 5th and J streets,
downtown, Rick Erben, boogie,
funk, reggae, boogie, and blues,
piano, early evening Friday through
Sunday.

Hamburguesa, 406 Wallace Street,
Old Town, 295-6584. Open cage
Lafayette show, Wednesday and
Thursday; Donna Bize, country and
contemporary, Friday and Saturday.

Harpone Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-8242. Ron and Rebecca,
contemporary, Monday through
Saturday.

Jelly Roger, 807 West Harbor
Drive, Super Village, 233-4300.
The Amber Band, rock and roll,
Wednesday through Saturday.

King's Road Cafe, 4034 30th
Street, North Park, 296-3441.
Alternative music, Wednesday
through Saturday, call club for
information.

Kung Food, 2949 Fifth Avenue,
Hillcrest, 296-7382. Llama, classical
guitar, Tuesday and Wednesday;
Julio Aguilar, classical guitar,
Thursday; Doug Hewitt, originals
and soft folk music, Friday; Walter,
classical guitar, Saturday and
Sunday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017. Fish
and the Seacords, rock and blues,
Tuesday and Wednesday; King,
Biscuit Blues, blues and rhythm
and blues, Thursday through
Saturday.

My Rich Uncle's, 4205 El Cajon
Boulevard, East San Diego,
287-7332. Prophet, rock and roll,
Wednesday through Saturday; with
the November, rock and roll,
Thursday through Saturday; rock
and roll, Monday and Tuesday, call
club for information.

WIZARD
Tues. - Thurs., 8:30 p.m. - 1 a.m.
Fri. - Sat., 9 p.m. - 1:30 a.m.
Dec. 14th - 25th

THE ISLANDS
2270 Hotel Circle North, Mission Valley, 297-1101

CLUB i-D
CHRISTMAS PARTY
CLUB i-D will be CLOSED MONDAY, DEC. 20 AND
THURSDAY, DEC. 27 AND WILL OPEN EVERY MONDAY
NIGHT BEGINNING DEC. 21
CORNER OF EL CAJON BLVD. & MISSOURI ST.
(723-8700) MEMBERSHIP ARE ENCOURAGED

tues dec 21
FREE HOPS D'OEUVRES & 50c
WELL DRINKS 'TIL 9:30!

OFF THE RECORD
6136 EL CAJON BLVD.
SAN DIEGO, CALIFORNIA
619/265-0507

Gift certificates available in any amount.

Great selection of 45's
Discos, Soul, R'n'b, reggae, pop,
funk, vintage, Blues & more than 1000 titles.

We're open 7 days
Mon. - Sun. 11 a.m. - 11 p.m.

Rent the record of your choice
CASH PAID FOR USED LPs & 45s

Paragvay, Seaport Village, West

Red Coat Inn, 5933 University Avenue, East San Diego. 583-6670: Terra, rock and roll, Thursday through Saturday; Sky High, rock and roll, Sunday and Monday.

Reuben E. Lee, 880 East Harbor Island Drive, Harbor Island. 291-1974: Blue Skies,

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Reflections: The Magic If, music, comedy, and variety. Thursday: Gary Puckett, rock and roll, Friday and Saturday: Stone's Throw, vintage jazz, blues, and swing, Sunday and Monday: Ducktail Revue, 50s rock revival, Tuesday and Wednesday:

Triton, 6011 El Cajon Boulevard,
East San Diego, 583-3240; Fla.

**Upstart Crew & Co. Bookstore and
Coffee House, Seaport Village, West**

East County

Antonio's Hacienda. 700 North Johnson, El Cajon. 442-9827: The Russ Went Home, contemporary, Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Chain Reaction, contemporary dance music. Tuesday through Saturday

DeAnza Springs Resort/Holiday

Drive, La Mesa. 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: The

Thurs. - Sat., Dec. 16-18

MEXICO
Tuesday & Thursday
***1 Drink Nights**

Mon., Dec. 20

**KPRI COORS COLLEGE
NIGHT WITH THE DEAN**

Live music by **TEJANO**

Free admission 10 p.m. with college I.D.

25c Coors draft, \$1.00 well drinks, valuable prizes.

Tues., Dec. 21

TIJUANA TUESDAYS
75¢ Hornitos Tequila Shots
***1.00 Drinks All Night**

First 50 people receive Free Flanigan's Extremely Hornitos T-shirts. Music by **DISTINTO**

Wed. - Sat., Dec. 22-25

San Diego's delectable of **DISTINTO**

Phoenix, Arizona's No. 1 Rock & Roll Band
HAPPY HOLIDAYS

3573 Mission Center Road, 291-8635

 <h1>HALCYON</h1>	
<p>Thursday, December 16</p> <p>W/ THE SHADOWS</p>	
<p>Friday & Saturday, December 17 & 18</p> <p>Two Bands</p>	<p>W/ THE SHADOWS</p>
<p>Rock 'n' Roll Happy Hour Every Friday</p> <p>Delicious hot & cold hors d'oeuvres</p> <p>Great drink specials Two Bands</p> <p>50c well drinks, draft beer, house wine 50c</p> <p>from 5:30 - 7:30</p>	 <p>W/ THE SHADOWS</p>
<p>Sunday & Monday, December 19 & 20</p>	 <p>5:30 - 8:30 W/ THE SHADOWS</p> <p>9 - 1:30</p>
<p>Starting Tuesday - Saturday, December 21 - 25, January 28 - January 1</p> <p>Buy tickets now for our giant New Year's bash</p>	<p>FOUR EYES</p>
<p>Every Wednesday is dollar night—All well drinks, domestic beer and house wine for just a buck.</p>	

Anthony's
Harborside
THE SUNSET LOUNGE

**NOW
PLAYING!**
"Signed,
Sealed and
Delivered"


Dec. 14th-Jan. 29th

Daily
Lunch ... 11:30-4:00
No lunch Sunday
Dinner ... 4:30-10:30
• Entertainment in Sunset
Lounge: Jazz, Blues, Soul, Swing, Rock
• Daily Happy Hour with
Rocks & Cokes

Specializing in
Businessman's Lunches.
Res: 232-6358

REFLECTIONS REFLECTIONS


Dec. 16 & 11
Black Slacks
Dec. 12
Siers Bros.
Dec. 13
Stone's Throw
Dec. 14-16
Magic If
Dec. 17 & 18
Gary Puckett
Dec. 19 & 20
Stone's Throw
Dec. 21-24
Ducktail Revue
Dec. 26 New Year's Eve
Newports


Sheraton-Harbor Island Hotel

11:00am Live, **Energy Theater, DJ and Producer** **Country, Thursday through Sunday**

Pancho's
 Award Winning Mexican
 Food & Cocktails
No cover charges
STORM
 The Seasonal
 is returning to Pancho's - Latin Jazz & American Contemporary.
 Thursday & Saturday 9:30 pm
 Sunday 2:00 - 6:00 pm
CHICAGO BLUES
SESSION
 From 9:00 pm on, come and dance to our recorded music.
 Monday, Tuesday & Wednesday
 9:00 pm
RITUAL
 A good melody blend of Latin & American Contemporary music.
Monday Night Football /
 Margaritas \$1.00 - Draft Beer 50c - Nachos \$1.95
 Friday 8:00 pm
BEL-AIRS 50's & 60's rock & roll
Plan your Christmas party with us.
 1369 CAMINO DEL MAR, DEL MAR 401-0414

THIS SUNDAY



**NOW YOU TOO
CAN FIND THEM!**

**MISSING
PERSONS**

SPECIAL ADDED ATTRACTION

**WALL OF
VOODOO**

SUNDAY · DECEMBER 19 · 7:30 PM

GOLDEN HALL

Tickets: \$10.00 dance floor, general admission and reserved upper level. \$11.50 day of show. Available at: Center Box Office, Bill Gamble's, and Select A Seat Outlets. Information 236-6510

TIM MAZE PRESENTS & KPRI PAJAGS

La Pasa House, 566 Pioneer Avenue, Spring Valley, 475-0102. Just practicing, music and comedy, Wednesday through Friday.

Lavender's, 598 Broadway, El Cajon, 442-9096. P. F. Flyers, contemporary, Tuesday through Saturday. Pro Bringham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Highway's, 5861 Magnolia Avenue, San Diego, 448-8550. Gerry Base and A Touch of Country, country, Wednesday through Saturday.

Mama's, 533 East Main Street, El Cajon, 442-5573. Jimmy Noun and Downhome, country rock, Tuesday through Saturday.

Mickey D's, 2503 Mission Gorge Road, San Diego, 448-9034. Trapper Happy, country rock, Friday and Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500. Ellis May and Les Oldie, contemporary folk, Thursday through Saturday, open mike talent search with Les Oldie, Sunday. Wade Nelson, contemporary folk, Tuesday and Wednesday.

Organ Power Place, 3459 Imperial Avenue, Lemon Grove, 463-4977. Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Rutha Friday and Saturday.

Our Favorite Place, 8646 Kanan Gorge Road, San Diego, 449-4240. Pony Express, country rock, Thursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. The Tobias Band, rock and roll, Tuesday through Saturday. Emergency Exit, rock and roll, Sunday and Monday, with Dr. Dean, hypnoidist, Monday.

Polkman Pub, 7628 Broadway, Lemon Grove, 464-8284. Timberlake, country and vintage rock, Friday and Saturday.



ENGLISH BEAT, Tonight, Thursday, SDU's Montecito Hall

Birken's, 5455 Grossmont Center Drive, La Mesa, 465-3864. Brad Strachine, contemporary and originals, Tuesday through Saturday.

Sereno's, 7353 El Camino Boulevard, La Mesa, 460-1500. Steve Mewase and Finet Action, oldies, contemporary, country, Tuesday through Saturday, the Time Machine, '50s and '60s rock.

South Bay, 707 E Street, Chula Vista, 426-9200. Chula, rock and roll, Tuesday and Wednesday.

South Bay, 707 E Street, Chula Vista, 426-9200. Chula, rock and roll, Tuesday and Wednesday.

Country Roundup, 1882 Palm Avenue, Imperial Beach, 429-1861. Larry Powell and Chomom Ridge, country, Tuesday through Saturday. Ducktail Revue, '50s rock, Sunday and Monday.

House of Blues, 5822 Palm Avenue, Imperial Beach, 429-1861. 8794, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Rock's Cocktail, 317 Third Avenue, Chula Vista, 422-5566. The Carry D Pop and Oldies Show, pop and oldies, Tuesday through Saturday. Rex Park, contemporary, Sunday and Monday.

Rock's, 1463 Palm Avenue, Imperial Beach, 423-3479. Leather and Lard, country, Thursday through Saturday. Thursday early evening jam sessions.

Imperial Beach, 5080 Bonita Road, 1575 Palm Avenue, Imperial Beach, 429-7606. The Rebels, country, Friday and Saturday evening. Thursday and Sunday early evening jam sessions.

Key Cottage, 2280 Highland Avenue, National City, 477-9551. Linda Dahlstrom, contemporary, Tuesday through Friday. Tommy Stark, contemporary, Tuesday through Saturday.

La Mesa, 1443 Highland, National City, 474-3222. Art Hall, piano bar, Tuesday through Saturday.

Landmark Cocktail Lounge, 2833 Sweetwater Road, National City, 475-7233. Pinetown, country, Friday and Saturday.

Lebanon, 509 H Street, Chula Vista, 426-5851. The Gary D Pop and Oldies Show, pop and oldies, Sunday.

Quale Bar, 1223 Third Street, Chula Vista, 426-2477. Rex Park, country and contemporary, Tuesday; Surfside, country, Thursday.

South Bay, 707 E Street, Chula Vista, 426-9200. Chula, rock and roll, Tuesday and Wednesday.

South Bay, 707 E Street, Chula Vista, 426-9200. Chula, rock and roll, Tuesday and Wednesday.

Old Bonita Show Basement, 4014 Bonita Road, Bonita, 479-3537. Eddie Preston, contemporary, Thursday through Saturday.

Palmview Star, 3008 Main Street, Chula Vista, 427-5889. Blended, country, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500. True Spirit, top 40, Tuesday through Saturday.

Tapout Inn, 1060 Broadway, Chula Vista, 427-1304. Bach-a-la Trio, contemporary, Tuesday through Sunday.

Trappery Inn, 999 National Avenue, National City, 477-5753. Nightlife, country, Tuesday through Saturday.

Westerners, 22 West Seventh, National City, 474-3918. Legend, rock and roll, Monday; Tony Mills and Crosscut, rock and roll, Tuesday through Sunday.

Wild Turkey, 5080 Bonita Road, Bonita, 267-2550. Pulsion by, rock and roll, Thursday through Sunday; the Johnny Almond Rhythm Revue, rock and blues, Monday and Tuesday; dance to recorded oldies, Wednesday.

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CHAMBERS BROTHERS, Friday, Spirit

The Amber Band, 4014 Bonita Road, Bonita, 479-3537. Eddie Preston, contemporary, Thursday through Saturday.

Emergency Exit, 317 Third Avenue, Chula Vista, 422-5566. The Carry D Pop and Oldies Show, pop and oldies, Tuesday through Saturday. Rex Park, contemporary, Sunday and Monday.

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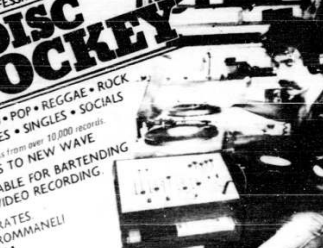
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music, La Pizze H
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Beach
John Kormanik: piano
Coast Lounge

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ads whose friendship would appear to be founded on mutual handsomeness and fleetness of foot. With the long-delayed arrival at the Gallipoli frontline, things finally pick up. The fun of viewing these cinematic events is through the innocent eyes of the young soldiers, but, alas, no objective



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music aren't bad either, although there is a sense of déjà vu, and extend, about them. On the other hand, the slapstick chase scene is a bloody bore, and Bond's survival continues to depend too heavily on the charity of his adversaries, the laxity of his scriptwriters, and the gullibility of his audience. With Yaphet Kotto and Jane Seymour, directed by Guy Hamilton. 1973.



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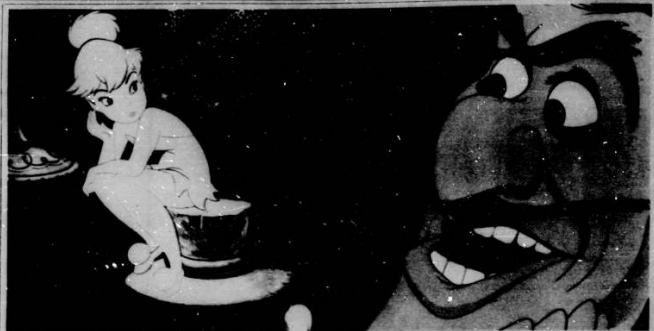
Mad Max — An assured and energetic visual style, reliant almost to the point of overreliance on short tracking shots and quick dissolves, makes this futuristic BORN LOSERS worth watching. It is not so far in the future as to pose problems of production or imagination for the filmmakers, just far enough to explain, even if a bit of mindless chaos and destruction as the breakdown of civilization as we know it. Made in Australia and dubbed into American. Directed by George Miller. 1979.

*(Ace Drive In; Palms Theater; from 12/17)

It's a Boy from Browney — The making of a boy into a man (and a man of some magnitude, too) as it was done in the Australian High Country in the 1800s. Peripheral figures all have been carved out with well-used cookie cutters; some old god prospector (Kirk Douglas, false-bearded and wigged, pelegged, and strapped with dialogue like "There's more to life than death" and "It's a hard country, makes for hard men"), tyrannical rancher (Kirk Douglas again, cleaned up, feisty young farmer; the fetching Sigrid Thornton), a pair of ratty, neo-end-well ranchhands, and a hotel station running as fast as any of the free and verdant reaching an age that figures to be somewhere in the late 19th century. The various adventures and intrigues are similar; familiar, a bit from a mountain lodge, a dark secret harbored by two estranged brothers (Kirk Douglas and Kirk Douglas), and so on. Director George Miller, no relation to the maker of MAD MAX and ROAD WARRIOR, always has good ideas when the action heats up, such as the moment when the young hero spurs his horse full-out down a steep-degree slope in the climactic chase, but the opportunities for such moments do not come along very often. And the overall aura of the thing is not that of an elemental, larger-than-life folk legend, as some of the slow-motion scenic effects seem to aspire to, but rather that of a straightforward and somewhat bland children's tale. Actual, comfortable children, it should be said, will probably be delighted with it. Tom Burlinson, Jack Thompson. 1982.

(Cinema Cinema, 4, from 12/17)

The Marriage of Maria Braun — A profile of postwar Germany in the form of the older Joan Crawford-Barbara Stanwyck career woman's head-on. There is an honest-to-God blue-



Peter Pan

blooded "star" performance by Hanna Schygulla and a collection of drosses for this actress that even the estimable Edith Head would have trouble topping. But R.W. Fendler has here perhaps let his enthusiasm for the soap-opera plot get the better of him, compelling him to carry out the soap-opera plot as a length and with a patience that will surely tire the majority of viewers, even if they periodically to re-charge their waning interest by reminding themselves that the conventional rags-to-riches tale is, after all, a metaphor for Germany after Hitler. 1979.

*** (Ken, 12/22)

The Mischance — Rather retrograde British comedy, the intended cheekiness of which is thoroughly offset by the lameness and clumsiness of its targets: dotty clowns, dotty gents, dotty menials, dotty anything, in Edwardian England. The lameness is not entirely without benefits, such as, for example, the supreme ease with which the various comic types are handled by the cast: Michael Palin (who also wrote the "heavily clipped dialogue"), Trevor Howard, Maggie Smith, Michael Hordern, Desmond Lott, and Phoebe Nicholls (grown up quite nicely since her memorable

moppy performance in 1967's OUR MOTHERS IN LAUREL). The whole thing goes completely cold, however, just about exactly halfway through, exactly when the plucky little Anglican evangelist, fresh from eleven years in Darkest Africa, takes up his Mission for Fallen Women in London's East End. Getting to that point is a good bit of fun. Directed by Richard Loncraine. 1982.

*** (La Palma, 12/17 through 21)

Mommie Dearest — "I think you're overacting, Miss Crawford," says someone, who would have come closer to the truth by eliminating the third syllable of what Miss Crawford was doing. Certainly Faye Dunaway's impersonation fosters the notion that Joan Crawford acted as broadly off the screen as she often did in it. It also fosters the notion, via the painted-on eyebrows, the lipstick that overflows the actual face, and the hellacious assortment of wigs, that she always looked a bit more grotesque and ridiculous than she did in reality. This behind-the-scenes Hollywood biography, based on the tell-all best-seller by Christina Crawford, is a slight and almost to keep track of where we are, careerwise, and at times it

seems as if Crawford was on regular speaking terms with more than one or five people (her adopted son, Christopher, evidently could not be counted as one of these). The movie concentrates almost exclusively on Crawford's second, and less successful, career as mother. (I was pregnant seven times with Fanchett. I lost them all!) and on her abuse of that position. Director Frank Perry (LAST SUMMER, PLAY IT AS IT LAYS) maintains a nice tension between sensationalism and sensitivity, and the latter attribute of course, is no barrier to the manifold Camp possibilities. Perhaps the most lively moment for Camp immortality, among several strong candidates, is Crawford's "Don't look like me, better" address to the Pepsi Cola board of directors. Diana Scarwid, Mae Hoberg, and Steve Forrest. 1981.

*** (Ken, 12/20)

My Favorite Year — 1954 is it; television is in its Golden Age, comedy is king, and nostalgia runs wild. The character who prefers this year over all others is a square-jawed self-writer (Mark Lane-Baker) for a live variety hour, and the guest star one week is his lifelong idol, an Enid Flynn-like actor-carouser (Peter

O'Toole). The special relationship between these two is the primary focus, although actor Richard Benjamin, in his debut as a director, is so prone to stand back and let the actors have all the glory, this he neglects to underline visually, or even to notice, the delicate dynamics of that relationship. For instance, in a scene of the writer's first sight of his idol until he steps up to deliver an impassioned plea in his behalf. A multitude of peripheral characters crowd around the central pair, most of them coming straight from stock, including one of the most horrible of horrible Jewish household. Laughs, even so, might have come more plentifully if they were not so often and awkwardly sought. With Jessica Harper, Joseph Bologna, Lanie Kazan, and Sallie Diamond. 1982.

*** (La Palma, 12/17 through 21)

Night Shift — Hard-working but not very clever comedy about a prostitution ring operating out of the City of Angels. Ron Howard's film, in only his second feature, starts out with a surge of unchained energy, but soon levels off, and later on summons up only an occasional flutter. Similarly, his lead character, who is a bit of a hard-boiled detective, is a bit of a hard-boiled detective, and his private hyperactive response to his

very first scene, and he seems rather depleted thereafter. (Henry Winkler, the nominal star, pads himself more carefully as an anxiety-ridden, earnest-looking introvert, and never makes nearly as smothering an impression.) The morgue locale isn't really brought into play (it could almost as well have been the Post Office or the Dog Pound), and the more unsavory possibilities (necrophilia, for instance, was to mend) are scrupulously avoided — not, evidently, out of tact, but out of timidity. 1982.

*** (Frontier Drive In; South Bay Drive In; from 12/17)

1941 — The sighting of a stray Japanese submarine off the California coast ignites a slapstick panic which might more fittingly have been titled THE JAPS ARE COMING. THE JAPS ARE COMING. Steven Spielberg must have figured that "Stanley Kramer could misanthropic slapstick comedy (it's A MAD, MAD, MAD (etc.) WORLD, then to anyone could. But he is so preoccupied with slapstick that he neglects to make the most of the construction, and elaborate feats of engineering (including an admittedly exciting aerial dogfight above Hollywood Boulevard) and an admirably spectacular shot of a ferry boat towed from its moorings and rolling down Santa Monica Pier) that he turns up the joke machinery. There are a lot of steam-bang chain-action jokes, a lot of dirty double entendres, and a lot of movie in-jokes. None of



Still of the Night

them is the slightest bit amusing, with the single exception of Robert Stack's show of emotion as he watches Walt Disney's DUNEBO. With Dan Aykroyd, John Belushi, Tom Matheson, Ned Beatty, and Toshiko Miura. 1979.

*** (Campus Drive In; from 12/17)

Still of the Night — Your basic basic-training movie, with a hard-boiled, dedicated drill sergeant (played with gusto by Lou Gossett) biddings would be Naval aviators through thirteen weeks of Officer Candidate School. It's something of a puzzle why a movie in this day and age would take so long going over these fundamentals, but then, it seems uniquely able to take a long time over any little thing it sets its mind to (e.g., the patience-taking discovery of a motel-room suicide). The best guess as to what the movie-makers thought they had to offer is the unparalleled emphasis on the husband-hurters of Puget Sound who prey upon men in uniform, though it is a bit of a pity that the mechanics and sentimental ways it is worked out certainly seem odd, much older

even, than Richard Gere's acting style, which is early John Cassavese. With Debra Winger and David Keith, directed by Taylor Hackford. 1982.

*** (College, Oceanview 8, Plaza Bonita, South Bay Drive In; La Glasshouse 6, University Towne Center)

Peter Pan — It begins quite shyly as a boys' story, which is early John Cassavese. With Debra Winger and David Keith, directed by Taylor Hackford. 1982.

*** (College, Oceanview 8, Plaza Bonita, South Bay Drive In; La Glasshouse 6, University Towne Center)

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